

The Musical World.

THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES.—Goethe.

SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM,

Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244, Regent Street, London, W
[Registered for Transmission Abroad.]

VOL. 44—No. 42.

SATURDAY, OCTOBER 20, 1866.

PRICE { 4d. Unstamped.
5d. Stamped.

PAGANINI REDIVIVUS.

THEATRICAL AND MUSICAL SPECULATORS
can have a printed copy of the MUSICAL AND DRAMATIC REPERTOIRE of PAGANINI REDIVIVUS by forwarding address. Nobody should be without it, as it is quite an artistic curiosity, and given gratis.

IRISH TOUR.

Just terminated, three weeks' engagement at the Exhibition Palace, Dublin; Limerick, 26th (morning and evening); Cork, 27th (morning and evening); and Theatre-Royal, Belfast, 29th October, to where all letters can be addressed up to 10th November.

OCTOBER 29TH.—MR. RANSFORD'S ENGLISH

CONCERT, ST. JAMES'S HALL, Monday Evening, October 29th, at Eight o'clock.—ARTISTS: Mesdames Lemmens-Sherrington, Liebhart, Talbot Cherer, Ransford, Lucy Franklin, and Poole; Messrs. Wilbye Cooper, Frank Elmore, Donald King, Edwin Ransford, and Lewis Thomas; the Orpheus Glee Union. Flute, Miss Sophie Angelina; Piano-forte, Mr. Brinley Richards; Accompanist, Mr. J. G. (allcott)—Sofa Stalls, 5s.; Balcony, 3s.; Area, 2s.; Admission, 1s. Stalls and Tickets to be had of Mr. Austin, Ticket Office of the Hall, 28, Piccadilly; KIRRU PAOWSS, & Co., 48, Cheapside; and RANSFORD & SON, 2, Princes Street, Oxford Circus.

MR. ALFRED MELLON'S CONCERTS Every

Evening at Eight—COVENT GARDEN THEATRE.—Last Week of the Present Series.—Last Week but One of Mdlle. CARLOTTA PATTI.—On Monday next, the First Ballad Concert; Thursday next, Classical; other nights, Miscellaneous. Band of 100 Performers and Band of the Coldstream Guards. In preparation, an Orchestral Selection from Weber's celebrated Opera, "DER FREISCHUTZ."

Conductor—MR. ALFRED MELLON.

Refreshments supplied by Spiers & Pond. Acting Manager—Mr. Edward Murray.
Admission—ONE SHILLING.

CRYSTAL PALACE.—MONDAY AND TUESDAY

AFTERNOONS.—THE POPULAR AFTERNOON CONCERTS, by the LONDON GLEE AND MADRIGAL UNION, last week, having been so admired, two more Concerts will be given as above. Vocalists:—Miss J. Wells, Miss Eyles, Mr. Baxter, Mr. Coates, Mr. Winn, and Mr. Land. Literary Illustrator, Mr. T. Oliphant.

Programme varied each day, and interspersed with orchestral music by the Crystal Palace Band. No extra charge.

ONE SHILLING ONLY.

MR. HOWARD GLOVER, Drury Lane and St. James's

Hall Concerts, composer of the Operas, "Roy Blas," "Once Too Often," and "Aminia" (performed respectively at Covent Garden, Drury Lane, and the Haymarket Theatres), the Cantatas, "Comala" (produced at the New Philharmonic), "Hero and Leander," and "Daughter of a Royal Line" (produced at Her Majesty's Theatre), and "Tam o' Shanter" (performed at the Crystal Palace, New Philharmonic, and the Great Festivals of Norwich and Birmingham, conducted by the Composer), respectfully announces that he has entirely resumed his Professional Avocations, and is prepared to accept engagements as Composer, Orchestral Conductor, or Piano-forte Accompanist; also, to receive Pupils, Amateur or Professional. Students trained for the Operatic Stage or Concert-room. All communications to be addressed to Mr. GLOVER, care of Messrs. DUNCAN DAVISON & Co., 244, Regent Street, W.

REMOVAL.

MR. JOHN GOSS begs to inform his Pupils and Friends that he has REMOVED to No. 11, CARLTON VILLAS, WILTSHIRE ROAD, BRISTON, S.

MR. HANDEL GEAR.

Professor of Singing, begs to announce that he is in town for the Season.—Address, 52, Upper Seymour Street, Portman Square, W.

"MEET ME EARLY."

GUGLIELMO'S NEW AND SUCCESSFUL BALLAD.

MDLLE. LINAS MARTORELLI will sing "MEET ME EARLY," at "The Varieties," Liverpool, TO-NIGHT.

MADLLES. GEORGI will sing the duet, "THOU ART SO NEAR AND YET SO FAR," at MR. ALFRED MELLON'S CONCERTS, Monday, Oct. 22nd, and at Chatham, Nov. 7th. Published by Messrs. DUNCAN DAVISON & Co.

MR. WILBYE COOPER, having returned from the Continent, begs that all letters and engagements for Oratorios, Concerts, &c. be addressed to him at RANSFORD and SON'S, 2, Princes Street, Oxford Circus, W.

MADLLE. FLORENCE LANCIA will perform in the principal part of the operas "Faust," "Il Ballo," "Il Trovatore," "La Sonnambula," "Martha," and "The Crown Diamonds," during the present and following weeks at the Amphitheatre, Leeds.

MR. ALFRED HEMMING will sing "THE MESSAGE," and "ALICE, WHERE ART THOU?" at Mellon's Concerts, Royal Italian Opera House, next week.

MISS ROSE HERSEE will sing BENEDICT'S Popular Variations on "THE CARNIVAL OF VENICE," at Sunderland, Nov. 12th; Weymouth, 23d; and Whittington Hall, 28th.

MISS BERRY GREENING will sing the Variations (composed expressly for her) on the popular air, "Cherry Ripe," at Weymouth, October 29th; Lyme Regis, 30th; and Bridport, 31st.

MISS KATE GORDON will play Ascher's New Piano-forte piece, "L'AMOUR DU PASSE," during her Provincial Tours in Kent, the North of England, and Scotland.—82, St. George's Road, S.W.

THE MDLLES. EMILIE and CONSTANCE GEORGI have the honour to announce their return to London. All communications to be addressed to them, 76, Harley Street, W.; or care of Messrs. DUNCAN DAVISON & Co., 244, Regent Street, W.

MR. FRANK ELMORE will sing his admired new song, "Airy, Fairly, Lillian," at the Saturday Concerts, Edinburgh, January 12th. 125, Adelaide Road, N.W.

MR. HOHLER, Principal Tenor of Her Majesty's Theatre. All communications, for Concerts and Oratorios, for Mr. HOHLER to be made to Mr. JARRETT, Her Majesty's Theatre.

MR. EMILE BERGER will play "The Bonnie Woods o' Craigie Lea," at Kirkcaldy, October 22nd; and Hamilton, 24th.

MR. CHARLES HALL (Musical Director of the Royal Princess's Theatre) begs to announce his removal to No. 199, Euston Road, N.W., where he is prepared to resume his instruction in VOCAL MUSIC, and give finishing lessons to professional pupils in the Art of Singing for the Stage.

MR. KING HALL having completed his studies at the Royal Academy of Music, under the superintendence of the most eminent masters, requests that all communications, respecting Lessons on the Piano-forte, Harmony, and Composition, also engagements for Concerts and Soirées, be sent to his residence, No. 199, Euston Road, N.W.

MR. GANZ begs to announce his arrival in town for the Season.
15, Queen Anne Street, W.

MDLLE. LIEBHART will sing "The Liebhart Polka" (composed expressly for her by Professor Mulden) at HERA KUNE'S RECITAL, October, 31.

MDLLE. LIEBHART will sing "The Lover and the Bird," at MR. RANSFORD'S CONCERT, St. James's Hall, MONDAY EVENING, October 29.

MDLLE. RITA FAVANTI requests that all communications relative to Operatic or Concert Engagements be addressed to her at Messrs. DUNCAN DAVISON and Co.'s Foreign Music Warehouse, 244, Regent Street; or to her residence, 28, Abingdon Villas, Kensington, W.

WORCESTER MUSIC HALL.—This building is now Re-opened, having been re-modelled and rendered thoroughly comfortable; it is well lighted and heated, and holds from 700 to 800 persons. It is available for public entertainments of every description upon reasonable terms. For particulars, address, Mr. SEARLE, the Music Hall, Worcester.

THE MOMENTOUS QUESTION.

CRINOLINE.—Ladies should at once see **THOMSON'S** NEW STYLE, which, light, graceful, and elegant in outline, combines comfort and economy with the very latest fashion. Observe the name, "Thomson," and the Trade Mark, "A CROWN." Sold everywhere.

ROBERT COCKS & CO.'S NEW MUSIC.

HELENA, Song, 3s.—**HELENA WALTZ**, by FRED. GODFREY: Piano, Solo, and Duets, 4s. each; Do. Quadrille Band, 3s.

THE UNITED SERVICE QUADRILLE, by FRED. GODFREY, was performed last evening by the united Bands of Mr. Alfred Mellon and Mr. Fred. Godfrey's Coldstream Guards. Piano, Solo, and Duet, ditto Quadrille Band, free by Post for Twenty-six Stamps each.

HENRY RUSSELL and CHARLES MACKAY'S NEW SONG, "THE QUIET LITTLE MAN." To be had everywhere.

NEW SONGS, by the Composer of "Fading Away."
I BUILT A BRIDGE OF FANCIES. 3s.
OH THAT I HAD THE WINGS OF A DOVE. 2s. 6d.
TO THREE ALONE (both Sacred). 2s. 6d.
FLORA. Finely Illustrated. 3s.

London: ROBERT COCKS & Co., New Burlington Street, and all Musicians.

In the Press.—Ready November 1st.

THE LEGEND OF ST. CECILIA.
A CANTATA.

The Words by HENRY F. CHORLEY.

Composed expressly for the Norwich Musical Festival, 1866,

By JULES BENEDICT.

In cloth boards, 8s.; in limp cloth, 6s.; Chorus Parts, 3d. per page.

London: LAMBORN COCK, ADDISON, & Co., 63, New Bond Street.

NEW ORGAN MUSIC.—Just Published, Price 4s.
"FUGUE," in G, for the Organ, with Pedal Obligato. Composed by WILLIAM CROWTHER ALVET.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Sheffield: H. J. FREEMANTLE, Musician, High Street.

NEW SONG.

Just Published,

"**LONGINGS.**" Words translated from SCHILLER. Music composed by LOVELL PHILLIPS (son of the late W. Lovell Phillips). Price 3s.
London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Now Ready,

SEA BREEZES WALTZ. Composed expressly for
Julien's Concerts by GUGLIELMO. Price, Solo or Duet, 4s.
London: DUNCAN DAVISON & Co., 244, Regent Street, W.

In the Press,

LEVY WALTZ. Composed expressly for Levy (the great Cornet Player) by GUGLIELMO.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Published This Day,

"**THE WIND GOES BY.**"
SACRED SONG,

By H. C. BANNISTER.

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

A MESSAGE FROM THE DEEP, by Emile Berger,
Sung with distinguished success by Mr. Patey, at Mellon's Concerts, and by Signor Foli, at the City Hall, Glasgow, is published, price 4s., by
DUNCAN DAVISON & Co., 244, Regent Street, W.

"Messrs. Duncan Davison & Co., of London, have just published a new song, entitled 'A Message from the Deep,' which is of considerable local interest. The poetry is by Mr. R. Buchanan, of Grangemouth, author of 'The Dear Auld Hame,' and the music by M. Emile Berger, conductor of the City Hall Concerts, Glasgow. Any one who has had the pleasure of hearing it must at once award to the talented composer a word of praise for having wedded the words of a song to such really beautiful music. It is composed specially for Mr. J. G. Patey, and that renowned baritone sings it at the Saturday Evening Concerts in Edinburgh. We trust that the directors of our School of Arts will endeavour to have it sung at their annual concert this season, and we will be much deceived if it does not win from a Falkirk audience the applause which words and music so justly merit."

PLAYED BY MARIE KREBS.

EISOLDT'S "PLAYFUL NAIADES." 4s.

EISOLDT'S "WINGED STEPS." 4s.

EISOLDT'S GRANDE VALSE. 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

HYMNS FOR PRIVATE AND PUBLIC WORSHIP.

(For Two Trebles, Tenor, and Bass, with accompaniment).

SELECTED from Sir Roundell Palmer's "Book of Praise" and other Authorities.

By WELLINGTON GUERNSEY.

PART I., Price 6d.

BISHOP HEBER—Christmas Hymn—"O Saviour, whom this holy morn."

EDMUND H. SEARS do. "It came upon the midnight clear."

NAHUM TATE do. "While shepherds watched their flocks by night."

PART II., Price 6d.

THOMAS MOORE—Hymn—"The mercy-seat."

AS YASHIR MOSCHE—do.—"When along life's thorny way."

(One of the oldest Jewish Hymn tunes extant).

BISHOP HEBER—Advent Hymn—"Hosanna to the living God."

PART III., Price 6d.

BISHOP HEBER—Easter Hymn—"The Lord of might from Sinai's brow."

Ditto Missionary Hymn—"From Greenland's icy mountains."

FROM THE GERMAN—Hymn for Good Friday—"Scene of the Cross."

Ditto Ascension Hymn—"O Lord, who now art seated."

PART IV., Price 6d.

J. EDMONSTON—Evening Hymn—"Saviour, breathe an evening blessing."

ISAAC WATTS—Hymn for Holy Week—"When I survey the wondrous Cross."

JAMES MONTGOMERY—Easter Hymn—"The scene around me disappears."

W. G.—Hymn—"In Thine Image Thou didst make us."

PART V., Price 6d.

A. M. TOPLADY—Hymn for Lent—"Rock of Ages."

W. G.—Hymn for those at Sea—"Oh Thou who bidst these ocean streams."

REV. H. F. LYTTE—Evening Hymn—"Abide with me; fast falls the eventide."

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

ADELINA PATTI'S new Waltz for the Piano, "FLEUR

DU PRINTEMPS," is published, price 4s., by

DUNCAN DAVISON & Co., 244, Regent Street, W.

N.B.—The Orchestral Parts of this Waltz are now published, price 5s.

VOCAL MUSIC BY P. D. GUGLIELMO.

ENGLISH.

	s. d.
The Lover and the Bird.	Price 4 0
Withered Flowers	" 4 0
Beneath the Oak	" 4 0
The Bereaved One	" 4 0
The Prince, The Prince of Wales.	" 4 0
Meet me Early	" 4 0

ITALIAN.

La Sera è tacita	" 4 0
La Voce degli Angeli	" 3 0
Il Messaggero	" 3 0
Il Menestrello	" 3 0

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

THE WIFE ADVERTISEMENT.

By CAPTAIN COLOMB.

Dedicated, with the most profound respect, to

ALL THE YOUNG LADIES IN CHRISTENDOM.

Price 3s.

"An amusing song with the above title, written and composed by Captain Colomb, has just published. The words enumerate the perfections of the advertiser, and the requisite charm, money, and manners, which he requires before he will enter into wedlock. The verses are fourteen in number, so that the vocalist may select any of these he or she may happen to admire."—*Saunders's News Letter*.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

WALTER MACFARREN'S COMPOSITIONS FOR THE
PIANOFORTE.

"HAREBELLS,"

FIFTH MAZURKA CARACTERISTIQUE

AND

"TARANTELLA."

Four Shillings Each.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Published this day,

"AGENORIA,"

Grand March for the Pianoforte,

BY

WILLIAM SPARK.

Price 4s.

*. This March was written for, and performed at, the Opening of the Lillingston Industrial Exhibition.

"The 'Agenoria,' signifying great strength, is a march which has the right swing. It has a good theme, which is well developed, and very broadly its tread is felt. The harmonies of it, too, are exceedingly bold and effective, and of course, being by the player himself, its performance was unique."—*York Herald*.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

A MANUAL FOR COMPOSERS,

MUSICAL DIRECTORS, LEADERS OF ORCHESTRAS, & BANDMASTERS,

By F. J. FETIS.

Chapel Master of His Majesty the King of the Belgians, Director of the Conservatory,
Knight of the Legion of Honour, &c. Translated from the original

By W. GUERNSEY.

PREFACE.

The work which I now offer to artists possesses novelty at least in its purpose; not that there are not various treatises both on harmony and instrumentation, considered as far as the knowledge necessary for composers and conductors of music is concerned; but none that have come under my notice present the matter in the same aspect in which I have placed it. The treatises on instruments already known are admittedly incomplete and obsolete. An almost entire revolution has taken place within the past fifteen years—new sets have been invented, and a work where they were treated in a systematic form, joined to observations created by long experience, became a *desideratum*. I venture to believe that I have not overlooked a single point of importance.

The third book entirely consists of remarks which may be sought for in vain in the thousand and one volumes which have been published purporting to be on music.

I trust I may not be deemed presumptuous in anticipating immense benefits to arise from a close study of this book, to all who look forward to becoming directors or conductors of music, and whom nature has endowed with the qualities necessary for their fulfilment.

This book might have been rendered infinitely more voluminous, but I felt, to make it of positive benefit to the student, to furnish the largest amount of useful matter in the smallest possible space. I have eschewed all contrapuntal notions, inasmuch as counterpoint is not at all necessary to those for whom this work is intended.

Book First.

NOTIONS OF HARMONY AND COMPOSITION.

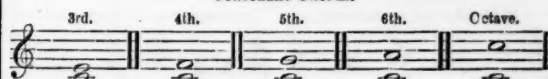
CHAPTER I.

On Bichords, chords of two tones.

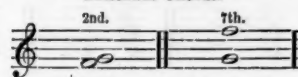
1. It does not suffice for a musical director, a leader of an orchestra, or a band-master, to be a good sight reader, to play an instrument well, or to be imbued with a profound spirit of music, to fulfil worthily the functions confided to him; for although the compositions of others only may be executed by him, it is all-important he should possess a sufficient knowledge of harmony and the rules of composition, to be enabled to detect whatever errors may have crept into them and in the performance of the executants, and to be enabled to make the necessary corrections. It is impossible, therefore, without a perfect intimacy with the notions of harmony and of composition treated of in this book, to be an efficient director of music, leader of an orchestra, or a band-master.
2. Harmony results from the conjunction and concordance of the voices in chorus, or the instruments of an orchestra.
3. The simultaneous attack of the sounds of several voices or of several instruments produces *chords*.
4. The knowledge of the constitution of chords and the laws of their order or sequence is what is called the *science of harmony*.
5. The most simple chords are those of two notes. The distances which separate them are termed *intervals*.
6. Chords are *consonant* or *dissonant*. They are consonant when they at once fall agreeably upon the ear, without another chord being felt to be necessary for its completion. They are dissonant when a *resolution* is necessary; that is, when another chord should follow to make it perfect and pleasant to the ear.
7. The consonant chords of two notes are: the 3rd, the 4th, the 5th, the 6th, and the 8th, or octave. The dissonant chords of two notes are the 2nd and the 7th.

EXAMPLES.

Consonant Chords.



Dissonant Chords.



8. The consonant and dissonant chords of two notes are divided into *majors*, *minors*, *perfect*, *augmented*, and *diminished*.

9. The *major third*, composed of two tones, is made on the first note, the 4th and the 5th of the scale of a major key.

The *minor third*, composed of a tone and a half, is made upon the second note, the 3rd, the 6th, and the 7th of the same scale.

The *diminished third*, composed of two semitones, is formed from the instantaneous change of one of the notes of the minor third, through the agency of a flat ♭, a natural ♮, or of an accidental sharp #.

The *augmented third* is formed by the instantaneous change of the upper note of a major third by means of an accidental # or ♯.

10. The *perfect fourth* is composed of two tones and a half. It can be made on all the notes of the scale, with the exception of the fourth.

The *major fourth*, composed of three tones, is hence called *tritone*. This chord is made upon the fourth note of the major or minor scale.

The *diminished fourth* is formed by an instantaneous change of one of the notes of the perfect fourth, by means of an accidental flat, sharp, or natural. This fourth is composed of a tone and two semitones.

11. The *perfect fifth* is composed of three tones and a semitone. It is made on every note of the major scale with the exception of the seventh.

The *minor fifth*, composed of two tones and two semitones, is made upon the seventh note of the major scale and upon the second of the minor scale.

The *augmented fifth* is formed by an instantaneous change of one of the notes of the perfect fifth, by means of an accidental flat, a natural, or a sharp. It is composed of three tones and two semitones.

12. The *major sixth* is composed of four tones and a semitone. It is made upon the first, second, fourth, and fifth note of the scale of a major key.

The *minor sixth* composed of three tones and two semitones is made upon the third, the sixth, and the seventh of the scale of a major key.

The *diminished sixth* is formed by an instantaneous change of one of the notes of the minor sixth, by means of an accidental flat, natural, or sharp.

The *augmented sixth* is formed by an instantaneous change of the sixth, by means of an accidental flat, natural, or sharp. It is composed of four tones, and two semitones.

13. The perfect octave is formed of five tones and two semitones.

The *diminished* and *augmented octaves* are instantaneous changes of the perfect octave, by accidental flats, naturals, or sharps.

14. The *minor second* is composed of a semitone. It falls naturally upon the third and seventh note of a major scale.

The *major second* composed of one tone falls upon every degree of the scale of a major key, with the exception of the third and the seventh.

The *augmented second*, composed of a tone and a semitone, is made upon the sixth note of a minor key.

15. The *minor seventh*, composed of four tones and two semitones, is made upon all the degrees of the scale, with the exception of the first and the fourth.

The *major seventh*, composed of five tones and a semitone, is made on the first and fourth note of the scale of a major key.

The *diminished seventh* is produced by the change of the minor seventh, which is made on the seventh note of the scale.

Tableau of all the chords of two notes, major, minor, perfect, augmented, and diminished.

Major 3rd.	Minor 3rd.	Diminished 3rd.	Augmented 3rd.
Perfect 4th.	Major 4th.	Diminished 4th.	Perfect 5th.
Minor 5th.	Augmented 5th.	Major 6th.	Minor 6th.
Augmented 6th.	Diminished 6th.	Perfect Octaves.	Diminished 8ve.
Augmented 8ve.	Minor 2nd.	Major 2nd.	Augmented 2nd.
Minor 7th.	Major 7th.	Diminished 7th.	

16. Three principal notes of the scale are distinguished by special terms in harmony; these notes are: first, *the tonic*; because it gives its name to the tone of the fifth, called the *dominant*, as it is included in many of the combinations of harmony; and the seventh called the *leading note*.

17. The tonic, the dominant, and the leading note of a minor key, are precisely similar to the same notes in a major key.

18. The *inversion of chords* is an operation by which the lower note of one of these chords is removed to the upper part, and the upper part to the lower.

The result of this change in the position of the two notes is a diversity of intervals, thus: an inverted third becomes a sixth, a fourth becomes a fifth, a fifth becomes a fourth, a sixth becomes a third, a second becomes a seventh, a seventh becomes a second. Remark, besides, that the major intervals produce minors, by the inversion; that minors produce majors; augmentations produce diminutions; and diminutions, augmentations.

Inverted major 3rd producing a minor 6th.	Inverted minor 3rd producing a major 6th.
Inverted diminished 3rd producing the augmented 6th.	Inverted augmented 3rd producing the diminished 6th.
Inverted perfect 4th producing the perfect 5th.	Inverted major 4th producing the minor 5th.
Inverted diminished 4th producing the augmented 5th.	Inverted perfect 5th producing the perfect 4th.
Inverted minor 5th producing the major 4th.	Inverted augmented 5th producing the diminished 4th.
Inverted major 6th producing the minor 3rd.	Inverted minor 6th producing the major 3rd.

Inverted diminished 6th producing the augmented 3rd.	Inverted augmented 6th producing the diminished 3rd.
Inverted minor 2nd producing the major 7th.	Inverted major 2nd producing the minor 7th.
Inverted augmented 2nd producing the diminished 7th.	Inverted minor 7th producing the major 2nd.
Inverted major 7th producing the minor 2nd.	Inverted diminished 7th producing the augmented 2nd.

Among the number of chords, there are, as previously exemplified, some which are unsatisfactory to the ear, unless followed by other chords, of which there are four. The first is the major fourth, in which the aid of the upper note is called in to reach to the tonic, and the lower to descend to the third degree; the second, the minor fifth, the aid of the upper note of which is called in to descend one note, and the lower to rise upon the tonic; the third, the major or minor second, the lower note of which should descend a degree; and fourth, the major or minor seventh, the upper note of which should also descend a degree.

EXAMPLES.

Resolution of the major 4th.	Resolution of a minor 5th.
Resolution of the 2nd.	Resolution of the 7th.

20. As regards chords purely consonant, satisfactory to the ear, *per se*, and that stand in no need of resolution with other chords, they are quite free in action, and may be disposed as the composer's fancy may suggest. Nevertheless, a fifth should not be followed by a fifth in direct motion, because two consecutive fifths produce the sensation of two notes unconnected with each other; nor an octave by an octave, because the octave is less rich in harmony than any other chord.

(To be continued.)

WHO CANNOT SING THE OLD SONGS?—Oh, ye venerable strains of our native land—ethereal links that bind us to our dead forefathers! The tender fabric of the brain which created you has long been resolved into kindred dust. Ears once keen to enjoy your harmonies are dull and cold. Bright eyes that oft wept at your pathos weep not again. Hearts that once thrilled with enthusiasm, or beat high to your inspirations, thrill and beat no more. But under the magic influence of your quaint old measures, dead generations live once again, and their buried glories, hopes, passions, loves, and sorrows, sound the deep chords of human sympathy in many a clanging bar of ancient melody. Yes, yes; in the noble rhythm of the time-honoured songs of Old England the great national family feels its unity, and we perceive that it is not in vain that fancy peoples the whole room with its long-vanished occupants—calls up amidst light and warmth the pageant of mirth and revelry in the silent hall, where now the cold moonlight falls on decayed music-gallery, or throws the shadow of shattered window-tracery upon desolate hearth and long-deserted floor.—*Shadows of Destiny.*

HANOVER.—Herr von Bequignolles has been appointed the new Intendant of the Theatre Royal. He was born in Silesia and is a son of the late Lieutenant-General von Bequignolles. After completing his studies at the University, he gave full scope to his love for the drama, and became manager of the Stadttheater in the Liegnitz and Görlitz. The theatre at the latter place then enjoyed the reputation of being, though small, a model establishment, where classical pieces were got up with great completeness. Herr von Bequignolles was subsequently attached to the theatre at Breslau, and still more recently to that at Wiesbaden. He is himself an author, and well acquainted with the dramatic literature of ancient and modern times.

Letters to Well-known Characters.

TO ABRAHAM SADOKE SILENT, Esq.

SIR,—It is announced that Alexandre Dumas is engaged upon the libretto of an opera in which the part of the heroine will be taken by Carlotta Patti. The history of Mlle. de Lavallière is the subject of the work, and the music will be composed by Flotow. Mlle. de Lavallière will be brought out in French, at the Théâtre-Lyrique; and to give it the chance of making the tour of Europe, Italian, German, and English versions of the libretto will be prepared. New operas are now such rarities that the production of Mlle. de Lavallière will be looked forward to with great interest; the more so from the fact that it will afford us, for the first time, an opportunity of seeing Carlotta Patti on the stage. But when will the work be ready? To judge by what he has hitherto done, Flotow would seem to be one of the most laborious of composers. He takes as long to write a trifling opera, like *Martha*, *Stradella*, or *L'Ame en Peine* (known in England under the title of *Leoline*), as Meyerbeer took to compose *Les Huguenots*. During a career of about a quarter of a century, this cosmopolitan dilettante (Flotow is Russian by birth, French by musical education, and produced his two first works, *Stradella* and *Martha*, in Germany) has only written three operas and a few pieces for a ballet. Moreover, his fertility and his passion for the story of *Martha* are so great that he has treated that subject in three different forms; first, as a ballet (*Lady Henrietta*, or the *Statute Fair*), to which he contributed a portion of the music; secondly, as a German opera, with spoken dialogue; and, thirdly, as an Italian opera, with additional airs and with recitatives. Flotow likes to make his little talent go as far as possible; and, in the case of *Martha*, he has certainly succeeded in making his music, such as it is, known all over the world.

John Boosey is evidently a very impartial man, and, in his capacity of music-publisher, is disposed to give both Prussians and Austrians fair play. Two of his recently put-forth pieces sufficiently describe themselves. Our *fantasie* (or *fantasia*) is founded on certain songs popular with the Prussian army, while Kuhe's "Austrian Hymn" is an easy but effective transcription of the well-known Imperial melody attributed to Haydn.—Yours very obediently,

New Moon Street, Oct. 16.

Shaver Silver.

[Thirdly—"his two first works" should be, according to John Vale Bridgeman, his *first* two works. Secondly—what has Flotow to do with John Boosey being an impartial man in *postscriptum*? Firstly how can pieces "sufficiently describe themselves"? Lastly both Prussians and Austrians may buy John B's. music? (Shaver Silver has not returned with all his wits).—A. S. S.]

TO JOHN EVANS, Esq., OF THE EAST.

DEAR JOHN EVANS,—The subjoined "*Hymne d'Indépendance*" was picked up by me at the "*Tir National*" (Brussels) yesterday. *Il se vend au profit des pauvres*, and has reached a third edition, under the title of *Roi, Patrie, et Liberté*. I have no time to commit it to memory, and therefore commit it to post. It is to be sung to the Belgian air, "*La Brabançonne*," and if you could get Haynes, Keith (Jowitt), Lockwood or Tommy Lockett to accompany, you would suit the Penny Readings quite as well as "Stonewall Jackson." But read it and say your opinion:—

I
Belges, debout! saluons la Patrie
Et serons-nous autour de notre Roi!
A nos serments son serment se marie:
Il a nos cœurs et nous avons sa foi.
De notre gloire il porte l'auréole;
Fils du pays dont il fait la fierté,
De tous nos droits c'est le vivant symbole.
Vive le Roi! Vive la Liberté!

II.
Brûlant amour de notre indépendance,
Notre grandeur, notre force est dans toi!
Le Roi mourrait, peuple, pour ta défense
Et nous saurions mourir pour notre Roi!
Mais, sous le joug, notre esprit éternique,
Vengeur du droit, survivrait indompté:
Tremblez, tyrans, d'asservir la Belgique.
Vive le Roi! Vive la Liberté!

III.

O frères, nous, les plus libres des hommes,
Nous, que la paix rend heureux, fiers et doux,
Pour bien garder ce haut rang où nous sommes,
Soyons toujours tolérants entre nous.
L'heure est terrible et le canon s'amorce:
Quel beau rempart que la fraternité!
Gloire au Progrès! L'union fait la force!
Vive le Roi! Vive la Liberté!

IV.

Vive le Roi! vive notre Patrie!
A ce cri-là nous marcherons toujours.
La Royauté, c'est l'idole chérie;
La Liberté, voilà nos vrais amours.
Notre pays est le phare du monde:
Nous inondons l'avenir de clarté.
Belge, en avant! Et que Dieu vous seconde!
Vive le Roi! Vive la Liberté!

The author of this patriotic effusion, I am told, is one G. J. Du Bois Eugène, of Antwerp. At all events, dear John EVANS, I am very faithfully yours,
W. WINK (ADMIRAL) OF THE NORTH.
Brussels, Oct. 17.

TO SHIRLEY BROOKS, Esq.

MY DEAR SHIRLEY,—Statute Fairs, or "mops," lay claim to considerable antiquity. But age has not made them venerable. Under their Latinised name of "Statutes" these fairs do not date back beyond 1351 (Edward III). For an explanation of their better known title, we must go to Nero, his predecessors, and the *ludi circenses* in which Rome took delight. But whether they originated with a Roman Emperor, or were established in the reign of an English King is not to the purpose. Diverted from their original use, they have become scenes of riotous dissipation.

Dwellers in towns, knowing little of what takes place at a "mop," I lay before you a record of what I saw at King's Norton on Monday Oct. 1st. In old times, a "Statute" was a gathering (generally about Michaelmas) of farmers and farm-servants of wide agricultural district, at considerable villages, for hiring and being hired. Under the then and there state of things this was the only plan in which transactions could be carried on. And had "Statutes" been confined to their normal purpose there would have been less objection to their continuance. Though there is something suggestive of a human cattle market in men and women standing file in open market. And being judged, not by the character they have borne, but by the thews and sinews they can bring to tillage of land. Or work of dairy. In some parts of England "mops" have existed for centuries. In others they have been more recently established. In King's Norton about a quarter of a century ago. There are living in the village men who assisted at the first "mop." And collected funds wherewith to purchase an ox. Which (roasted) provided a gratuitous meal for the surrounding poor. The fair was held on the village green. A piece of grass land, enclosed by half-timbered houses. At its uppermost point being the church and churchyard. For some years the fair maintained its position as one of the first "hirings." To which masters and servants flock from Smethwick, Oldbury, Rowley Regis. Even Wolverhampton. But this state did not last. And, indeed, could scarcely be expected to last in close proximity to Birmingham. Taking place the first Monday in October, the fair followed upon the heels of the Birmingham onion fair. And afforded a calling-place for showmen. And stall-keepers who attend wakes over the face of the country. They were not slow to avail themselves. And a few years saw the green annually so crowded with shows, "roundabouts," shooting galleries, &c., that it became almost impossible to conduct the "hiring." The fame of King's Norton "Statutes," too, reached "vagabond Birmingham." Which scorns to work on Mondays. And finds King's Norton in fair time pleasanter than the workshop. So matters went on until the respectable persons who took part in the fair became alarmed. And began to cast about for means by which they could rid themselves of the nuisance. They petitioned the Magistrates. But in vain. They thought of fencing in the village green. But their surveyor estimated the cost so large, that they abandoned the scheme. Year by year the fair grew more uproarious, drunken, immortal. Year by year the servants and farmers decreased. Not daring to trust themselves among "roughs."

The village of King's Norton, with a population of 300 to 400, rejoices in six public-houses. Three "old-licensed" houses, three beer-houses. Without crowding inconveniently, every man, woman, child, in the village might to the "publics." And lock-up house. At an early hour on Monday villagers were astir. Showmen overnight had been setting up booths. A small crowd stood eyeing a small ox. Which a publican was

roosting in the open air for his own profit. And not, as in olden days, for the poor. A "real American ice-cream" man, having manufactured enough of his compound to cool King's Norton, washed his face in ice in lieu of water. Gipsies fixed up little forests of sticks ornamented with cocoa nuts. At which short sticks might be thrown (by sticks). "For the small charge of one penny." With certainty of nut remaining property of the inventor. Before the excursion trains from Birmingham had arrived, or the advance-guard of pedestrians, the village was quiet. The only people patrolling were servants waiting for hire. Masters and mistresses looking for "help." Well-dressed villagers walking before retiring home. And giving up hamlet to invading hordes. Whom experience taught them to expect. The number of servants for hire was smaller than on many years. "Prices ruled high." And "stocks moved off rapidly." The roads from the country were almost deserted. The only wayfarers being orderly rustics. But from Birmingham and the railway station it was another spectacle. Thomas Street and the Inkleys had disgorged. The landscape, from summit of hill on which King's Norton stands, was alive with knots of Birmingham "roughs." Singing ribald songs. With curses. While scattered along the roadside were sharpers. Gulling yokels with card trick, thimble-rigg. And "threading the garter." Keeping sharp look out for policemen, these harpies plied their trade. With success. As I can testify. The green at two o'clock was crowded with bullet-headed, close-cropped, ragged ruffians. And a small sprinkling of country people.

One reason urged for keeping up of these statute fairs is that they provide holiday for agricultural labourers. Twenty-four hours' respite from daily life. Be it so. But what sort of entertainment is to compensate rustics for the toil of three hundred days? The principal attraction was a boxing-booth. In front a painting of the encounters in which Tom Sayers took part. (Administering *coups de grace* to antagonists). The presiding genius was a retired "bruiser." Too modest to disclose name. He was assisted by three gentlemen. Of the same profession. "Caggy Wilson," and "Young Matchett."—With another inhabitant of "the Gullet." Got up to look rustic. And introduced by the "R. B." As "one o' yer own cunrymen, as 'll have 'em on wi' Young Matchett, of Brummagem." This, coupled with the intelligence that visitors could "have 'em on" inside at discretion, caused booth to be well patronised. And "Caggy," "Young Matchett," and "one o' yer own cunrymen" peppered away at each other. With satisfaction and profit. Another attraction, the "Young Parmosan Chief," was described as "the son of a French officer." With "the mane and half the face of a horse." The eye on the horse's side of the face being credited with "an intelligent and beaming expression." The off-horse eye was not described. To whet the appetite, this youth was brought out, in a sack. A mask covering his head. As in the pictures of Familiars of the Grand Inquisition. Chief and horse thought at once, he condescended to beat gong. And invite crowd to "be in time, walk up. And see the great living wonder" (himself). Parmoso must be in Connemara. For the gentleman had a thick Connemara brogue. Pass from the ornamental to the useful. There was a gentleman, who, after chopping with a razor at a piece of wood, sharpened the razor with paste of his own invention. Until it cut in two a hair from his own head. This man is a curiosity. It is many years since I first saw him. Sharpening razors. And severing hairs. In a far town. And on Monday I saw him pull six hairs from the same place. And after all these years of pulling the fellow has more hair on his head than when he first devoted himself to "experimental science." Those whose "capillary" grows sparse may take the fact at its worth. There were also on the green roundabouts. "Photographic studios." Shows. Coffee stalls, &c.

During the whole day public-houses were full. And in the evening crowded. I had the curiosity to visit two or three. But what I saw was not calculated to provide desirable recreation for rustics. The rooms, low and stifling (malt-rooms and barns), were crowded by young and old of both sexes. Mothers with infants. Old Women. Boys. Girls. Men. In various "stages." Drinking. Dancing. Shouting. Singing like possessed. And these are not the worst features of a "mop." Many a girl, who bore an unsullied name, dates her "ruin" from the day at which she attended one. A day which, whitening fathers' hairs, and breaking mothers' hearts, brings lasting shame. Upon homes once innocent. And happy. This is the darkest feature. The testimony of all who have had opportunities of observing "mops," is that they are hot-beds of drunkenness and immorality. Their original purpose has passed away. Or is faintly preserved. And, in the case at King's Norton, they have degenerated into wakes of the coarsest. And most dissipated. Nobody derives real enjoyment from them. They serve no useful object. Nobody gains but publicans. And right-minded publicans would join with right-minded non-publicans to put them down. This is the feeling at King's Norton. There is no decent inhabitant of the village who would not be thankful to see the "Statutes" done away with.—Yours, my dear Brooks. Always faithfully,
HOLMES OF HALLOW.

Hallow the Hole, Oct. 17.

P.S. I wrote on the subject at greater length in the *Birmingham*

Daily Post, of Oct. 4. But fearing to occupy too much of your invaluable time (to the detriment of your forthcoming and eagerly expected serial), I have striven for brevity. As I know you are one of the most uncompromising of the anti-mop party. However, I could not resist carting you some ingredients. Bathor of Ledbury awaits (nervously) your decision.
H. or H.

TO DISHLEY PETERS, Esq.

MR. EDITOR, DEAR SIR,—Mr. W. T. Best the noble priest of the Emperor of instruments gave a grand organ recital on the organ in the Free Trade Hall, Manchester, on Saturday, Sep. 29. The hall if not overcrowded, contained a select and numerous audience, the programme selected was from the works of Bach, Handel, Beethoven, Gluck, Schubert, Lemmens (!) and J. L. Hattori (!) comprising compositions of old and modern masters; a combination of pieces to please the peculiar tastes of individuals present, and which was their admiration. The pieces that received the greatest applause, were the air and chorus, "Non sdegrave, O bella Venere" from the opera of *Elena e Paride*, by Gluck—a most lovely composition and quite devotional in character and appropriate for sacred service. The air of Polyphemas, "O ruddier than the cherry" and the chorus "Wretched lovers, quit your dream (*Acis and Galatea*) Handel, and the Bourrée (B minor) from the violin sonatas, and the grand organ fugue—G major—Bach. The perfection of Mr. Best's performance of these great works made an indelible impression; this glorious music of the grand old maestros impressed a kiss of rapture on the hearts of most present, that will not be so easily forgotten with them. Truly yours,
THOMAS BOOTH BIRCH.

Stockport, Oct. 2, 1866.

BRIGHTON.—(From a correspondent.)—Mr. Kuhe gave on Wednesday last, at the Royal Pavilion, his first Pianoforte-Recital before an unusually brilliant audience. As on former occasions the programme contained pieces of the best composers of the different schools, so as to represent classical as well as modern compositions, and Mr. Kuhe offered another proof of his great ability, not only as a first-rate performer, but also as a correct interpreter. He displayed in Mozart's C minor Fantasia and Beethoven's E flat Sonata (No. 4) all his power in respect of truly artistic expression, whilst the tremendous difficulties of Chopin's Grand Scherzo in B flat minor (Op. 31), under his treatment, almost seemed to disappear. With the same easiness he performed Keller's intricate "Improvisata" on Mendelssohn's "On song's bright pinions" Henselt's famous Etude, "Si oiseau j'étais;" Jaell's "Grand Valse," from *Faust*; with graceful lightness he treated Kalkbrenner's "La femme da marin," Thalberg's "Romance" from *Preciosa* and his own "Barcarolle," from *Lalla Rookh*; and a thundering encore he earned for his characteristic and original "Tarantelle," after which he gave Blumenthal's "Les Ailes." The gratification Mr. Kuhe gave to the audience was undivided, and not one single piece was concluded without evoking loud applause. Fräulein Mehlhorn sang, in her usual pleasing manner, Sullivan's "Orpheus with his lute" and Ganz's "Nightingale's trill," and her efforts were most deservedly awarded with very hearty applause. The second Recital is announced for the 31st of this month, and we understand that Mdle. Liebhart is to be the vocalist.

THE BROTHERS WEBB.—"An Old Inhabitant of Cheapside," referring to a paragraph which appeared in the *City Press*, says:—"These gentlemen may justly claim the title of citizen-actors. Their forefathers for many generations were Freeman of our ancient City, and I well remember, as a boy, the former Rector of St. Matthew, Friday Street (the Rev. G. A. Hatch), speaking with regret the fact that much valuable property in his parish that had been in the Webb family antecedent to the Fire of London, was parted with by the then representative. One of the brothers is well-known in the theatrical world as late lessee of a theatre in Dublin, and the other, Mr. Charles Webb, has written and adapted several successful plays, the Lyceum version of 'Belphegor' among others."

UXBRIDGE.—The "Mutual Improvement Society" gave a combined musical "Reading" and semi-dramatic entertainment last week at the Public Rooms, which were well filled on the occasion. Mr. C. Woodbridge, junr., was the chairman. The only fault was the extreme length of the performances. Mr. C. Woodbridge's readings from *Pickwick* pleased greatly, and the trial scene from the same work, recited in costume by Miss Bailey, E. Willis, Buckingham, Shelton, Mr. Corven, Raiker (Pickwick), King, A. Richards, G. Lee, Cooper, Butler, Willis, Coster, Miss Take and Mrs. Donohoo (Mrs. Bardell), drew forth shouts of laughter. The musical portion of the evening's amusement was entrusted to Messrs. Thonger, Coles, Franklin, Pitkin, Newman, Walsh, Johnson and Gunn. The National Anthem concluded the entertainment, after a cordial vote of thanks had been given to the chairman.

CITY MUSICAL UNION.—The members of this amateur musical society held a general meeting, at the City of London Tavern, Bishopsgate, on Wednesday last, under the chairmanship of Mr. A. R. Reynolds. A very gratifying report was laid before the meeting by Mr. G. Roberts, the retiring secretary, on behalf of the committee, from which it appeared that, during the past season, 100 members had been enrolled—that being the entire number sanctioned by the rules—and, after paying every necessary expenditure, a satisfactory balance was carried forward to the next season's account. The report alluded in feeling terms to the decease of Mr. H. Joyce, one of the treasurers of the Union, and in his loss they stated the society had lost a warm and energetic supporter. The report having been adopted, Mr. Reynolds was re-elected president, and expressed his acknowledgements. Mr. C. Davis was re-elected vice-president. In accordance with an unanimous recommendation on the part of the committee, Mr. Frederick J. Howse, an old member of the society, was elected to the office of secretary, *vice* Mr. Roberts. For the office of treasurer, Mr. Mellison, the proprietor of the tavern, was proposed, and unanimously returned. Messrs. G. Roberts, R. Murray, and C. Knight were added to the committee. The regular weekly meetings of the society will commence on Wednesday evening next.—*City Press*, Oct. 13.

LIVERPOOL.—(From a correspondent.)—At the new Prince of Wales's Theatre, *Don Giovanni* was produced on Tuesday evening, with Mdlle. Tietjens as Donna Anna; Mdlle. Sinico as Donna Elvira; Mdlle. Wiziak as Zerlina; Signor Gassier as Don Giovanni; Signor Bossi as Leporello; Signor Casaboni as Masetto; Signor Foli as the Commendatore; and Signor Mario as Don Ottavio. Mdlle. Tietjens produced an immense effect, more particularly in the little song "Non mi der," in which she created a perfect furore. Next best to the great *prima donna* was Mdlle. Sinico, whose Donna Elvira was most excellent, and pleased all the connoisseurs. Mdlle. Wiziak made a very agreeable impression in Zerlina. Her voice is a pure soprano, and very pleasing; and she sings with undeniable taste. "Vedrai Carino," was unanimously and deservedly encored. The Don Giovanni of Signor Gassier was more than respectable; the Leporello of Signor Bossi, careful and artistic, if not overflowing with humour; the Commendatore of Signor Foli, most admirable; and Signor Mario's Ottavio, adorable. At the close of the performance on Monday evening, Mdlle. Tietjens was crowned with a silver wreath, the ceremony being performed by Mr. Charles Stoess who made a short speech on the occasion, stating that as the fair *prima donna* had laid the foundation stone of the building she was also worthy to be crowned the "Queen of Song" at its opening.—The eighth subscription concert of the Liverpool Philharmonic Society took place on Tuesday evening, and was in every respect a complete success. Notwithstanding the counter attractions of opera and several other concerts in town, the programme submitted and artists engaged had the effect of drawing a large and brilliant assembly, every seat in the hall being occupied. The following engagements were made:—Miss Edmonds, Mrs. Merest, and Mr. Sims Reeves, vocalists; and Herr Wilhelm (violin), solo instrumentalist. The *Liverpool Mercury* thus speaks of Mr. Sims Reeves on his appearance after his recent illness:—Mr. Sims Reeves must be congratulated upon recovering from his indisposition, and it is to be hoped it will be long ere the Philharmonic *habitués* again have to undergo the disappointment of not being able to hear him, which they experienced at the last concert. His voice shews none of the approaches of time, and last evening he rendered all his music with the refinement, power, and artistic finish which have made his name so famous. It would be presumption to attempt criticism where all was so excellent, but it may be stated that the exquisite rendering he gave to Blumenthal's "Leoline," could not be resisted, and he was enthusiastically encored. He graciously complied with the demand, and sang "My Pretty Jane," as he only can sing it. Lee's spirit-stirring song, "The Macgregor's Gathering," set to Sir Walter Scott's dramatic poetry, was rendered with such fire and intensity of expression as to provoke an impetuous and universal encore, but Mr. Reeves only bowed his acknowledgments." The new fiddler, Herr Wilhelm, had a great success, and the Liverpudlians were delighted with him. He played two solos, one Paganini's Concerto, and both were applauded to the echo. The great piece of the concert was Spohr's Historical Symphony, No. 6. Mr. Alfred Mellon conducted.—The members of the Edge-hill Choral Society made their *début* the same evening, by giving their first concert, which took place in Hope Hall. The society has only been in existence six months. The concert last evening was in aid of the funds of the society. The chorus, number 30 voices, under the conductorship of Mr. Quinn, who has for some time devoted much time in the interests of the society. Mrs. Jones presided at the pianoforte. Miss Needham, the vocalist, sang "The convent cell," and "Sing, birdie, sing." Miss Evans, Miss Taylor, and Miss Griffith also sang. Altogether, the concert was most successful, not only as regarded the performance, but in point of attendance, the hall being well filled.

A FEW WORDS OF TRUTH.

A writer in Zellner's *Wiener Blätter*, speaking of a recent performance of *Robert le Diable*, makes the following very true remarks, which are applicable to other establishments besides the Imperial Operahouse, Vienna:—

"Whenever anyone urged that our Operatic Establishment should, both for the sake of increasing its stock of pieces, and of improving its artists, give greater scope for the cultivation of conversational opera, he was always referred to the small pecuniary returns of such attempts. The Viennese operatic public—so ran the stereotyped replies—is not fond of comic opera (*Spieloper*). Grand operas alone bring full houses. In those comparatively golden times, when the Opera, in case it could not manage with its usual grant, might count upon having its extra expenses refunded, there was one answer to be given to this assertion, namely: The Imperial Opera need not be led astray by the report of the treasurer. At present, however, matters are different: economy, retrenchment, and self-support are the order of the day. Every animadversion against the system of keeping to grand opera alone runs the chance of being interpreted as an underhand attack upon the existence of the Institution itself. But facts are now beginning to speak very loudly, and one fact is that even grand opera, which is stated to be such a powerful magnet, is no longer able to fill the house. The last performance of *Robert* may be taken as a tolerably good case in point.—One of our most popular singers re-appeared after a long illness; two parts, Robert and Rainbault, are re-cast. Mdlle. Murska's name is in the bills. Madame Kainz-Frause sings for the last time previous to the conclusion of her engagement—and large yawning gaps are everywhere visible among the audience. The scanty attendance at ordinary performance may be explained by scarcity of money, dread of the cholera, the fine weather, and so on; but the Viennese have never allowed such reasons to prevent their patronizing an entertainment which excited their interest at all strongly. It would seem, consequently, that, by being given too frequently, grand opera has exhausted its power of attraction. But, perhaps, it is not the fact of the public having heard grand opera so often, as the way in which they hear it, which is the reason of their indifference. It is a simple and logical truth that works which everyone knows upside-down and inside-out, can continue to prove effective only by being represented in the most finished manner possible, as well as that, on the other hand, it is in these very works more than any others that the slightest act of negligence, the most trivial shortcoming is immediately perceived and sensibly felt to produce a bad impression. Instead, however, of seeing that the greatest care shall be bestowed on the performances of such works, instead of infusing into them spirit, freshness, life, and zeal, the management tolerate the existence of a certain drowsiness which hangs like a fog over the whole thing. Small as well as important blunders; the fact of the artist not being well up in his part; old, worn-out dresses and scenery—all contribute to prevent the public taking a lively interest in the matter. How is it possible to feel interested in a performance, when the spectator can read in the countenance of every one engaged the suppressed sigh, as it were, meaning: 'Ah! I wish it were ten o'clock, and the theatre were over.'—We will not attempt to investigate the cause of all this, but it certainly is not superfluity of zeal; a feeling of artistic duty and ambition; or a superabundance of the spirit that should inspire everyone to do his best for the perfect success of the whole. The performance of *Robert* was not good. If a singer begins too soon or too late, or if a passage escapes him, such mistakes, though producing a very disagreeable effect, may be pardoned, for they may be attributable to the artist's bad memory. But when the musicians keep gossiping in the orchestra, where every man can stick his nose in his music, and has nothing to do but to be attentive, these are acts of negligence which ought to be the more severely reprov'd the better the musicians. When such things happen in the Josephstadt, no one thinks of noticing them, but the celebrated Karntnerthor orchestra dare not be found wanting, least of all in coming in at the right moment, and keeping correct time. Even the Karntnerthor Orchestra may risk the loss of its reputation, if it does not play as becomes that reputation, etc."

COLOGNE.—The Grand-Duke of Mecklenberg-Schwerin has bestowed the Golden Medal of the Order of Merit, with the red Ribbon, on Herr Ferdinand Hiller, as a mark of the satisfaction his Highness derived, at the Güstrow Musical Festival, from the performance of Herr Hiller's Hymn, "Die Nacht."

BRESLAU.—The Orchesterverein will inaugurate its season this year on the 23rd inst., under the direction, as hitherto, of Dr. Damsch. This gentleman has, it is true, accepted the post of conductor at the Interim-theater, or Temporary Theatre, but he stipulated in his engagement that he should be at liberty to conduct the concerts of the Orchesterverein. The number of these concerts will be limited this year to eight.

MONDAY POPULAR CONCERTS—ST. JAMES'S HALL.—Ninth Season.—Director, Mr. S. ARTHUR CHAPPELL.—The Director begs to announce that the NINTH SEASON of the MONDAY POPULAR CONCERTS will commence on Monday Evening, November 5, and that the performances will take place as follows:—

Monday, November 5 1866.	Monday, January 28 1867.
" " 12 "	" February 4 "
" " 19 "	" " 11 "
" " 26 "	" " 18 "
" December 3 "	" " 25 "
" " 10 "	" March 4 "
" " 17 "	" " 11 "
" January 14 1867.	" " 18 "
" " 21 "	

Seven Morning Performances will be given on Saturdays, Jan. 26th, February 2, 9, 16, 23, March 2, 9, 1867.

For the accommodation of those who may desire to occupy the same seats at every performance, the Director proposes to issue subscription tickets, at £5 (transferable), entitling holders to special sofa stalls, selected by themselves, for the whole series of 23 concerts, viz., 16 Monday evenings, and seven Saturday mornings.

Subscription to the seven morning concerts, £1 10s.

Madame Arabella Goddard is engaged for the first three concerts (Mondays, November 5, 12, 19), and Mr. Charles Hallé for the three following (Mondays, November 26, December 3 and 10).

Herr Strauss is engaged as principal violin for the opening concerts, during which Herr Wilhelm will also appear.

Signor Piatti will hold the post of principal violoncello from the first concert till the end of the season.

Herr Joachim, whose services have been retained for all the concerts in January and February, will make his first appearance on Monday, January 14.

Madame Schumann will be the pianist on Monday, Feb. 4, and on Saturday, Feb. 9.

Mr. Benedict will occupy the post of Conductor, as heretofore, on all occasions.

Subscribers' names received by CHAPPELL & Co., 50, New Bond Street; and at Austin's, 26, Piccadilly.

WILL APPEAR DURING THE WINTER SEASON.

"MUSICAL DEVELOPMENT,"

A NEW WORK

By JOSEPH GODDARD.

(SHORT ABSTRACT OF CONTENTS.)

CHAP. I.—The essential relation between the two main characters of sentiment (instinctive and mental), and the two main sections of musical effect (melodic and rhythmic).

CHAP. II.—The exigency in expression which mental sentiment involves, is met in the structural plan of the modern classical instrumental works.

CHAP. III.—A comparative analysis of the spirit of the instrumental music of Haydn, Mozart, Beethoven, and Mendelssohn.

CHAP. IV.—The intellectual rank of musical art.

CHAP. V.—Dramatic music: the principles on which the literary and musical plan of Opera should be based.

CHAP. VI.—The principles on which the literary and musical plan of Oratorio, or Grand Cantata, should be based.

CHAP. VII.—The influence of mental progress upon music.

The above work is a painstaking endeavour to elucidate the nature, scope, and position of the musical art. As the labour it involves is not that in connection with music calculated to be remunerative, whilst at the same time the influence of such works is to further the interests of musicians by tending to elevate their art in general estimation, the author thinks he can reasonably appeal to them for the means of insuring safe publication.

A few more promises to purchase being necessary to guarantee the expenses of publication, all who may be willing to support the work are solicited not to delay communicating with the Author to that effect.

Price to Subscribers, 5s.

Among names already received, are:—

Rev. T. Helmore, M.A.
Miss Sabina Novello.
E. F. Kimbault, LL.D., F.S.A.
C. Stegall, Mus. Doc.
W. Chappell, F.S.A.
J. W. Davison, Esq.
J. L. Hatton, Esq.
J. F. Luggan, Esq.

Augustine Sargood, Esq.
Professor Oakeley (Prof. of Music,
Edinburgh University).
F. Clay, Esq.
Miss Amelia B. Edwards.
J. L. Ellerton, Esq.
J. Ellis, Esq.
&c., &c.

136, St. Paul's Road, Camden Square, N.W.

A GOODBYE.

New Song, appropriate for the compass of Tenor, Baritone, Soprano, or Alto, by
JOSEPH GODDARD.

Price 2s. 6d.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.,

AND

J. GODDARD, 136, St. Paul's Road, Camden Square.

Histoire de Palmerin d'Olive fils du ROY FLORENDOS de
MACEDONE et de LA BELLE GRIANE, fille de Remiclus, Empereur de Constantinople, by Jean Mangin, dit le Petit Angevin. A perfect copy of this extremely rare Romance to be sold for FIFTY GUINEAS.

Enquire of DUNCAN DAVISON & Co., 244, Regent Street, W.

NOTICES.

TO ADVERTISERS.—The Office of THE MUSICAL WORLD is at MESSRS. DUNCAN DAVISON & Co's., 244 Regent Street, corner of Little Argyll Street (First Floor). Advertisements received as late as eleven o'clock A.M., on Fridays—but not later. Payment on delivery.

TO PUBLISHERS AND COMPOSERS.—Music for Review must be forwarded to the Editor, care of MESSRS. DUNCAN DAVISON & Co., 244 Regent Street.

The Musical World.

LONDON, SATURDAY, OCTOBER 20, 1866.

AUS BERLIN.

YOU will recollect—you see I give you credit for possessing an excellent memory—that, in my last letter, I stated the war had exercised great influence upon the number of those who frequented public amusements here. This was quite natural, and it was, I suppose, equally natural that the managers of most of the theatres should avail themselves of a special clause, inserted in all the engagements of their artists and employés, with a view to such a contingency. The said clause empowered the Managers to discharge their companies, and the Managers did so in due course, immediately, however, re-engaging those who chose to remain on a "war-footing," so to speak, i.e., upon reduced salaries. But we have often been informed that "half a loaf is better than no bread," and the majority of the actors and singers appear to have been fully alive to the truth of the adage, for, with some exceptions, they accepted the new terms. I am glad to have it in my power to add that, with the return of peace, matters have again resumed a bright and cheering aspect, and, though I have not seen the fact officially announced, I believe that the old salaries are now being paid.

When I last wrote—to return once more to antiquity—the Royal Operahouse was closed. It re-opened on the 6th August, the performance being for the benefit of those Soldiers who have been so injured in the late campaign as to be incapable of gaining their livelihood. This circumstance alone would have been sufficient to fill the theatre to suffocation, so, when it was announced that, in addition to this, the King would be present, you may form some faint idea how great was the demand for tickets. But as everything in this world, with the exception, I have heard, of a midshipman's appetite, has certain limits, the building could not accommodate all who desired to obtain admission, and hundreds, aye, thousands, were doomed to disappointment. Immediately the doors were opened the comparatively-speaking "happy few"—as Henry V. calls his soldiers—who had purchased tickets beforehand, or paid at the doors, took possession of their seats, and awaited in anxious expectation the King's arrival. At length his Majesty entered the Royal box, and experienced such a welcome as he had, perhaps, never experienced before. All the audience rose; the ladies waved their handkerchiefs, and the men flourished their hats, while volley after volley of "Hochs," *Anglicè*: "Hurrahs," pealed and vibrated through the theatre. All this time the King, evidently moved, as well he might be, kept bowing to all parts of the house. At length the enthusiasm of the audience subsided sufficiently to justify Herr Taubert in giving the signal for the band to commence a March of Triumph, or "Siegesmarsch," of his own composition. This was followed by another of his productions, the "Lied von der Majestät," with new words written for the occasion, Herr Woworsky being the solo singer. Herr Woworsky infused so much spirit in his singing that he roused the simply dormant enthusiasm of the audience, who profited by the occasion to give the King three cheers more, and

ask for the National Hymn, which, as most of the readers of the *MUSICAL WORLD* are aware, is the same as our own. Then came Beethoven's C minor Symphony, played, if possible, even better than the orchestra generally plays it, and then the second act of Meyerbeer's *Feldlager in Schlesien*. Those portions of the text which could be made to apply to recent events were received with the most unmistakable marks of patriotic approbation. It is superfluous to mention this fact, I know. But, as is observed by the young gentleman who is represented in one of Gavarni's caricatures, as dispensing with the services of a *décrotteur*, and brushing his own boots in the morning, that he may be able to afford the expense of an opera-ticket in the evening: "Pourquoi se passer du superflu, quand on peut se priver du nécessaire?" Why, if what is superfluous did not frequently find favour in the eyes of the world, the ex-King of Hanover, the Duke of Nassau, and the Elector of Cassel would long since have been condemned to the political limbo whither they have at length been sent, and, whither, probably, a few more reigning superfluities will shortly follow them. The performance was brought to a close by Spontini's "Borussia," whereto was appended a magnificent tableau, in which the busts of the King, the Crown-Prince, and Prince Friedrich Carl, surrounded by warriors, and the names of their victories, "Nachod," "Skalitz," and "Königgrätz" in letters of flame, were the most prominent objects.

Another grand performance at the Royal Operahouse was that given in honour of the triumphal return of the troops to Berlin. It took place on the 20th, and, like the performance I have already mentioned, was honoured by the presence of the King. It began with an introduction composed by Herr Dorn, and entitled "Siegesfestklänge," the strains of which, towards its conclusion, were reinforced by the chorale, "Nun danket, Alle, Gott!" sung by the chorus behind the curtain. All this invoking the name of the DEITY is, I suppose, perfectly right, and a proof of a due amount of reverential feeling; indeed, I am convinced it must be, otherwise it would never be allowed by so pious and religious a sovereign as the King of Prussia—the king by divine right, as he informed the world at Königsberg; where, unless my recollection strangely deceives me, he also crowned himself. By the way, Napoleon I. did the same thing, for a similar reason, at Notre Dame. But he once said, too, I remember, something about Heaven being on the side of the "gros bataillons," and, perhaps, this opinion of his may even at the present day find some advocates at Vienna. I myself, as an humble and obscure individual, should have almost been inclined to consider it good sound sense, did I not know that such a notion would be very wicked and impious. Nay, were it not for the confidence I entertain in the infallibility of so many victorious potentates of the present day, as well as of former ages, I should boldly declare myself an opponent of this system of causing "Te Deums" and such like strains to follow in the wake of a victory as certainly as the groans and shrieks of the dying and wounded. I do not intend these observations to apply to Prussia only. England, France, Austria, and Italy have all, at different times, indulged in equally well-founded assertions of their being the especial objects of divine solicitude, and American statesmen have lately been following with wonderful success the example set them in Europe. I am not particularly well acquainted with the manners and customs of the New Zealanders, but I do not entertain the slightest doubt that those worthies also have their own peculiar "Te Deums" to celebrate the massacre and subsequent mastication by the victors of European settlers. To return, however, to the Royal Operahouse. The "Siegesfestklänge" were (or was) followed by a prologue written by Herr F. Förster, a veteran of the War of Deliverance, and spoken by Madame Jachmann. Next came the National Anthem. This was suc-

ceeded by Carl von Hotte's national play, *Lenore*, slightly modified at the end to suit the occasion. The performance concluded by a *Cantata*, or as it is termed, rather tautologically, by its composer, Herr Taubert, a "*Lieder-Cantata*." It consists of a "Triumphal March;" "The Song of Prussia's Honour" (chorus); "Forward, Landwehr" (sung by Herr Woworsky and chorus); "The Warrior's Farewell" (sung by Herr Betz); "Marching Song" (sung by Herr Krüger and chorus); "Sailors' Song" (chorus); "Military Courage" (sung by Herr Woworsky and chorus); "Before the Battle" (chorus); "War Song of the Vivandière" (sung by Madame Harriers-Wippert and chorus); "Prussia's Fallen Heroes!" (solos and chorus); and "Peace!" Each of these separate pieces was illustrated by a very charming *tableau vivant*. Altogether the *Cantata* was a great success. Of course, works of this description, written for an especial purpose, and, to a certain degree, in an *ad captandum* style, are not to be judged by the same standard as compositions of a higher class and more lofty pretensions, still the *Lieder-Cantata* is worthy a musician, and redounds to the credit of Herr Taubert, who himself conducted, and was valiantly seconded by the executants, solo singers, chorus, and orchestra. One great attraction of the evening was a new drop-scene, representing the Brandenburg Gate, with the Goddess of Victory, and, in the foreground, groups of trophies, inscribed in letters of gold, with the names of Schleswig-Holstein, Electoral Hesse, Nassau, Frankfort, and, though last not least, Hanover; while the garlands winding round the trophies were sustained by Prussian eagles at each side of the stage. *Après* of Hanover, the theatre there has become a Prussian Theatre-Royal. Such is the case also with the theatres at Cassel, Wiesbaden, and Frankfort, which in future will enjoy a grant from the Prussian Government. Herr von Hülsen, the Intendant-General of the Prussian Theatres-Royal, has already set out on his visit of inspection to these establishments, commencing with the theatre at Hanover.

Owing to this new state of things, Herr Niemann has been secured for the Royal Operahouse here, and made his *début* as the hero in Herr Richard Wagner's *Tannhäuser*. There is no doubt that Herr Niemann is a great acquisition in more ways than one, and will be of the greatest use to the management. But—well, there is a "but," in most mundane affairs, so why should there not be in this?—he may prove a source of heartburnings, squabbling, jealousy, and feud. Just as oxygen and hydrogen may stand very quietly side by side if each gas has its separate bottle; Herr Niemann and Herr Wachtel may get on admirably, as long as each has certain limits assigned to him, within which he is bound to keep. Herr Niemann must be satisfied with the more heroic parts, such as Masaniello, *Tannhäuser*, Fernand Cortez, *et hoc genus omne*; while Herr Wachtel must be content to employ his powers in characters of a less stern and more lyrical description, such as Edgardo, Pollio, Manrico, etc., etc. There must be no alternating of parts, no poaching on each other's well defined manor, and cleverly determined rights, for if there is; if the boundaries which should separate the "line of business" of the one, from that of the other, be disregarded, then will there ensue, I venture to predict, a tremendous row, as surely as that an awful explosion follows the breaking of the bottles containing the chemicals I have named above.

But Herr Niemann is not the only artist from Hanover who has visited us lately. We have had another, in the person of Mlle. Garthe. I saw her in three parts: Leonore, in *Fidelio*; Margarethe in *Faust*; and Leonore, in *Il Trovatore*. To use the phrase employed by the Old Coachman, in Mark Lemon's excellent farce of *The School for Tigers*, "Nature's agin her." She has studied in a good school, and would achieve a high position in her profession, save for the absence of one requisite—a rather essential one by the way—namely: a voice. She appears to be herself perfectly

cognizant of this fact, and does all she can to conceal it. Her efforts are, however, in vain. The fact is, as I said before, "Nature's agin her." By the way, Mr. Adams appeared, for the first time after his absence, as Manrico, in Verdi's opera, and was exceedingly well received.

There has been a regular run upon Meyerbeer's works this season. On the 5th and 8th of last month, we had *L'fricaine*, which is as popular as ever, and gives every promise of continuing so for a long time to come; then we had two performances of *Le Prophète*; *Robert le Diable*, and *Les Huguenots*, which last opera was not played at all last season. In *L'Africaine*, M^{me}. Lucia made her first appearance, since the expiration of her leave of absence, loaded with the laurels she has been gathering in London, Paris (where she sang at a private party), and Baden-Baden. As may be supposed, her reception was enthusiastic. She was loudly applauded, too, throughout the opera; and justice requires me to add that she fully deserved all the applause she obtained. Her voice had certainly not suffered by the murky atmosphere of the British capital, nor had the "blacks" got down her throat. I do not think she ever sang more beautifully, or acted more charmingly. Another fair favourite who has returned to us with powers improved rather than simply unimpaired, is M^{me}. Harriers-Wippert, who made her *début* as Susanne, in *Figaro's Hochzeit*, to M^{me}. Lucia's Cherubin.

M^{lle}. Orgenyi has seceded from the Royal Operahouse, actuated thereto, according to a report current here, by patriotic grounds, her father being an Austrian officer. She has gone to the Imperial Operahouse, Vienna, where she made her *début* as Amina in *La Sonnambula*. I myself certainly considered that she had made considerable progress since she first came out here, and liked her much more than I did, but she has not been as successful as I thought she would be in her new sphere of action. The writer in the *Viennese Blätter für Theater und Musik* says, for instance, of her:—

"It was not the puff which wafted hither from Berlin, and which, garnished with patriotic motives, circulated pretty freely here, that rendered us anxious to make the artistic acquaintance of M^{lle}. Orgenyi, but the fact of her being said to be the best, nay, the favourite pupil of Madame Viardot-Garcia. Even supposing—so we thought to ourselves—M^{lle}. Orgenyi be deficient in this or that requisite of dramatic art, she must possess a thorough musical education, and that is something. We own that we have been not a little disappointed in our expectations. M^{lle}. Orgenyi was nervous; perhaps she was not vocally well disposed. Her singing was deficient in aught like feeling, her execution wanted certainty, and her voice, completely exhausted in the last act, lacked power. We were justified, however, under any circumstances, in expecting from the favourite pupil of an artist like Madame Viardot, when that pupil appears as Amina, fluent scales and a correct shake, but we heard neither scales nor shakes either in correct time or with exact intervals. M^{lle}. Orgenyi is in most respects an unfinished artist, and has still, therefore, much to learn. Her excellence consists, at present, simply in her voice, which is pleasing, capable of every gradation, and steady in tone; agreeable to hear in the upper, but forced and veiled in the lower notes; in her pure intonation; and in her efforts to do justice to the situations by gesture and look, though on this occasion the results did not go beyond the standard of mediocrity."

M. Roger has given a series of performances at Kroll's Theatre, the manager of which, Herr Engel, is certainly entitled to very high praise for the great energy and out-and-out "pluck" he has displayed in conducting his establishment, during a most trying crisis. Herr Engel was, I believe, the only private manager who did not place his artists upon a "war-footing." But he has had his reward, for the public have supported him marvellously. He certainly made a hit in engaging M. Roger. This gentleman appeared in *Fra Diavolo*, *La Dame Blanche*, *Jean de Paris*, *Lucia di Lammermoor*, *La Favorita*, and *Zampa*. He took his benefit on the last night of the season, when he appeared in the third act of *Fra Diavolo*, and the second and third act of *Lucia di Lammermoor*.

What a pity so true an artist should patronize this piece-meal counterpane system, this *olla podrida* plan, which, in my opinion, is neither fair to the composer nor advantageous to the performer. It is said that M. Roger will return next season, and appear in several operas in which he has never sung before at Berlin; among others named are *L'Eclair*, by Halévy, and *La Sirène*, by Auber. I trust the report may be true, though M. Roger's voice is, naturally, not what it was—for as the Spanish poet says to his friend:

"Por mas religioso
que seas, no dilatas la venida
á la vejez"—

he still manages with such exquisite skill, and with such consummate good taste, what is left him, that we are delighted with his performances, just as we should be charmed with a bust by Canova though, may be, the genius of the great sculptor had been expended on no more valuable substance than common clay.

At the Friedrich-Wilhelmstadt Theater, Herr Wachtel gave three performances some time since, appearing in *La Postillon de Longjumeau*, and *La Dame Blanche* (twice). The proceeds of these three performances, amounting to upwards of eight hundred thalers, a very tidy sum even for England, he generously gave to the fund for the benefit of the wounded Soldiers. Such acts as this deserves to be known. I must in justice state that M. Roger also devoted the proceeds of two nights' performance to the same noble purpose. By the way, I must inform you that Herr Wachtel's son, Herr Theodor Wachtel, a pupil of Professor Wolf, of Vienna, has made his *début* as a singer at the Leipsic Stadt-theater. He was well received, and gives promise.

This is about all I have to communicate to-day, concerning things operatic, except it be the fact that a M^{lle}. Flies has become very popular in light opera and operetta at the Wilhelmstadt Theater, and that an Italian company appeared at, and disappeared from, the Victoria Theater.

In the way of concerts nothing, or very little, has been doing. Therefore, VALE.

ROYAL ACADEMY OF MUSIC.

The competition for the new Free Scholarships recently established by the directors took place at the Institution in Tenterden-street, Hanover Square, on Saturday the 13th inst. The examiners were—the principal, Dr. Sterndale Bennett; the vice-principal, Herr Otto Goldschmidt; and three professors unconnected with the Academy—Mr. Lindsay Sloper, Signor Ferrari, and Herr Deichmann. The successful candidates were, for the female department—Miss Linda Scates and Miss Louisa E. Vokins; for the male department—Mr. Stephen Kemp and Mr. Alfred Kelleher. The following were also highly commended:—Misses Sovey, Frodsham, Green, Jewell, and Sheppard; Messrs. Townsend, Ellis Roberts, and Heywood. These scholarships are held for three years. Four are to be filled up every year until the proposed twelve scholarships are completed, and it is hoped that this number will be increased hereafter.

The Lord President of the Council, the Duke of Buckingham, has requested the Earl of Derby, as President of the Commissioners of the Exhibition of 1851, Earl Granville, as President of the Finance Committee, and the Earl of Wilton, as Chairman of the Directors of the Royal Academy of Music, to act as a Committee for considering the application of the Royal Academy for new premises at Kensington; and they have consented to do so.

GALLERY OF ILLUSTRATION.

The famous laughing trio, Mr. and Mrs. German Reed and Mr. John Parry, have returned to their fashionable house of entertainment in Regent-street, and have re-appeared in *Our Yachting Cruise*, and *The Wedding Breakfast at Mrs. Roscleay's*—those right merry pieces which have already made their names household words in London and the provinces. So great is the success of Mr. F. C. Burnand's "Cruise," and Mr. John Parry's "Domestic Scene," that no immediate novelty is necessitated, and the combined entertainment will doubtless run on to Christmas.

PARIS.

(From our own Correspondent.)

The reprise of Gluck's *Alceste* at the Académie Impériale de Musique, which took place on Friday last, is the talk of all Paris. The qualities of the old master are freely discussed in all musical circles; the merits of the work are canvassed with more than ordinary pertinacity; and the performance is criticised with unexpected lenity. The French in general, the Parisians in particular, entertain an unusual respect for mediocre talent. Acting upon this conviction, the managers here do not think themselves bound, in the production of great works, to provide, for their interpretation, great artists. When great artists can be procured I have no doubt that inferior artists would not be substituted. When *Alceste* was revived at the Grand Opéra, in 1861, Madame Viardot was expressly engaged to play the part of the heroine, and that, dramatically speaking, no living singer could sustain the part with more force and grandeur was demonstrated in the performance. The music, nevertheless, being written for a high soprano, rendered the transposition of several of the airs imperative, and these, however skilfully contrived by M. Hector Berlioz—who superintended the getting up of the opera—were found to lose much of their effect and character by the lowering process. Having decided on the production of *Alceste*—led thereto by the enormous success achieved by the same composer's *Orphée* at the Théâtre-Lyrique, when it almost reached its 200th representation—M. Emile Perrin, not having Madame Viardot at hand, or one equal to Madame Viardot, decided upon casting his favourite *prima donna*, Mdlle. Marie Battu, for *Alceste*, although well aware that that charming young lady and brilliant songstress was entirely unsuited to the music, or to the dramatic exigencies of the character, in its grandeur, passion, and sublimity of devotion. Who could blame M. Emile Perrin under the circumstances? It might have been urged, indeed, that the manager was not compelled to bring out *Alceste* at a certain time, and that he might have waited for a more favourable opportunity. I learn from a reliable source that M. Perrin was blinded by Mdlle. Marie Battu's success in *Moïse*, in which it cannot be denied that she sang the music of *Antile* in first-rate style, and acted most becomingly. But Rossini's flowing and love-melting strains are very different from the broad, sustained and simple melodies of the old German master; and, compared with *Alceste*, Rossini's heroine shines with but a pale lustre. Mdlle. Marie Battu, indeed, has undeniable talent, but lacks loftiness of expression and declamatory power; while her pronunciation is ill fitted for the forcible and pointed delivery of the words which Euripides has put into the mouth of the self-sacrificing Greek wife, which Calzabigi translated into Italian, and which M. Léon Halevy so well and faithfully transferred to the French, for the Grand Opéra in 1861, using the original text and Italian version as it suited his purpose. *Alceste* was composed by Gluck, to Italian words, and was first produced at Vienna, on the 14th of December, 1767, exactly ninety-nine years since. It was first performed in Paris—translated into French of course—on the 23rd of April, 1776, and remained a stock piece in the repertory of the National Theatre until 1817. Of the five grand operas with which Gluck enriched the lyric stage of Paris, *Alceste* was certainly the least liked, and the cause has been justly attributed to the badness of the libretto. Jean Jacques Rousseau—an authority on such matters—wrote:—"I know no opera in which the passions are less varied than in *Alceste*; all turns upon two sentiments, affliction and terror; and these two sentiments, prolonged in every instance, have cost the composer incredible pains to prevent the music from falling into the most lamentable monotony." The critical public find fault with M. Perrin for not producing *Armide*, or *Les Deux Iphigénies*, in place of *Alceste*; but M. Hector Berlioz, I have no doubt, had good reasons for recommending the last-named work. Under the superintendence of M. Berlioz, *Alceste* has received every care and consideration in its performance at the Academy. The rejection of the character of Hercules, interpolated by Gossec in 1779, was a matter of course with so stringent an upholder of the rights and properties of authors and so profound a venerator of genius. Of the execution of *Alceste* I have not much to say. The band and chorus were thoroughly satisfying; of Mdlle. Marie Battu I have already spoken. M. Villaret sustained the part of Admetus, M. David that of the High Priest, M. Coulon that of Caron—these characters being respectively played by M. Michot, M. Cazaux and M. Coulon, in 1861. The revival

had a great success, judging from the bravos and the recalls; but, to my thinking, *Alceste* will not go down with the public. Were Mdlle. Tietjens to sing the part of the heroine it would require no particular gift of vaticination to proclaim a different fate for Gluck's opera at the Académie Impériale de Musique et de Danse.

A great disappointment befell the visitors to the Italiens on Saturday evening, myself among the rest, on hearing that Mdlle. Adelina Patti was still indisposed, and could not appear that evening in *Crispino e la Comare*. Unfortunately Mdlle. Lagrua was also prevented from appearing through illness; so the management had to fall back on *Rigoletto*, one of the most difficult operas in the Verdian repertory to present on the stage—Signor Cresci performing the part of the Jester; Mdlle. Castri, that of Gilda; Mdlle. Zeiss, Maddalena; Signor Nicolini, the Duke; and Signor Selva, Sparafucile. I regret I cannot enter into details of this performance. Signor Cresci made his first appearance, and I hear good reports both of his voice and talent.

Rossini is busy orchestrating his *Petite Messe Solennelle*, and, moreover, has just composed an "O salutaris hostia" for Madame Albini. Of less consequence, as news in the same domain of sacred composition, is the announcement that Prince Poniatowsky, the author of *Pierre de Medicis*, has completed a *Mass à grand orchestre*, which is to be executed on Friday, at Saint-Eustache, with great solemnity. The *Revue et Gazette Musicale* points out, as a significant fact, that the performance of the Prince's Mass will fall on the anniversary of the celebration of the Mass of Liszt. It is well to hear some news of the too silent Abbé.

Paris, Oct. 17.

MONTAGUE SHOOT.

(By Electric and International Telegraph.)

Wednesday night.

Adelina Patti had a prodigious success to-night in *Crispino e la Comare*. Full particulars next week. M. S.

—o—

MR. ALFRED MELLON'S CONCERTS.

Mendelssohn and Mr. Alfred Mellon had the worst possible weather for the "classical night," on Thursday. The rain fell in torrents all the evening without cessation, and the streets ran water like a river. Under these circumstances, indeed, it was surprising that the theatre was not half empty, instead whereof there was a tolerably good muster, Mendelssohn's name being a tower of strength in the bills, and a very admirable selection from the great master's works being presented. The selection included—overture to *The Isles of Fingal*; aria, "If with all your hearts," from *Elijah*, sung by Mr. Alfred Hemming; Concerto for pianoforte, in G minor, played by Mdlle. Krebs; Overture in C, for wind instruments (Op. 24.); vocal duet, "Hassan and Zuleika," given by Miss Emily Lonsdale and Mr. Alfred Hemming; and Overture and incidental music to *A Midsummer Night's Dream*. The three overtures—so varied in their styles, and all three so powerfully dramatic and so picturesquely treated—were executed with splendid effect, the marvellous prelude to Shakespeare's poem coming in for the loudest applause. Indeed, the incidental music created quite as great a sensation as the overture, and the trio for two bassoons and oboe was rapturously encored. Mdlle. Marie Krebs had a warm reception, and a universal recall after her brilliant performance of the famous G minor concerto. Why the Mendelssohn programme should be followed in the first part by the grand selection from Rossini's *Mosè in Egitto* we cannot say. The composer of the music to *A Midsummer Night's Dream* was worthy of an entire part to himself. The second part opened with a new selection from M. Gounod's *Faust*, embracing the principal features of the opera, arranged for his own concerts by Mr. Alfred Mellon, in which the orchestra was strengthened by the band of the Coldstream Guards, under the direction of Mr. Fred Godfrey. Signor Bottesini played his own fantasia on the contra-basso, "Carnaval de Venise"—with what effect we need not say; and Mdlle. Carlotta Patti sang Signor Tito Mattei's "Waltzer," and Signor Traventi's "Tarantelle," and, being encored in the former, substituted Mr. Mellon's ballad, "Cupid's Eyes." The orchestra played the new waltz, "Lemuel," and Mr. Fred Godfrey's "United Service" quadrilles, in the latter being joined by the band of the Coldstream Guards.

A series of ballad concerts has been announced to commence on Monday.

MUSIC IN LIVERPOOL.—The old Prince of Wales Theatre has entered upon its new career under the name of "The Varieties." The old theatre has, like the stage at Christmas, passed through the agonies of a transformation scene, and under the management of Mr. Salomons, the architect, a considerable transformation for the better has taken place. The entrance of M. Jullien and his colleagues was marked by a cheer of welcome. After "God save the Queen" had been played, the band (consisting of about 27 performers) commenced with the overture to *Der Freischütz*, followed by a quadrille, arranged by M. Jullien from *Fra Diavolo*. Haydn's "Surprise" symphony was splendidly performed. M. Victor Buzian's solo on the violin, Ernst's "Airs Hongrois," was universally applauded. Mlle. Linas Martorelli sang "Una voce," and was tumultuously encored. Mr. Levy, cornet, followed with "Alexis," which being encored he played "The last rose of summer." The second part commenced with a selection from *Faust*. Guglielmo's ballad "The lover and the bird," was charmingly sung by Mlle. Martorelli, who was of course encored. The programme for the first entertainment of this new place of amusement gave great satisfaction, and the arrangements were in every way creditable. Of the band it is hardly necessary to speak, the reputation of its conductor vouching that it was complete in every respect. If the managers of "The Varieties" continue to provide the public with musical treats of so agreeable a character we can not only prognosticate for them a career of usefulness but one of financial success. An English ballad concert was given last Monday evening under the management of Mr. and Mrs. Scarisbrick, in St. George's Hall, which was crowded in every part. The singers were:—Misses Louisa Pyne, Edith Wynne, and Susan Pyne, Madame Sainton-Dolby, Mrs. Scarisbrick, Mr. George Perren, Signor Gustava Garcia, Mr. Scarisbrick, Signor Ambonetti, and Mr. W. H. Weiss. Herr Mayer Lutz presided at the pianoforte, and M. Sainton was solo violinist. The concert opened with Goss's glee, "There's beauty on the mountain." Signor Garcia sang "Good night, farewell;" Miss Edith Wynne, Mr. Sullivan's "Orpheus," which was rewarded by a unanimous encore; Mr. W. H. Weiss, "The Wolf," also encored. Miss Louisa Pyne sang Dibdin's "Say, little foolish, fluttering thing," from *The Polduck*, and being encored gave "Home, sweet home." Mr. George Perren sang "Come into the garden, Maud," and "My pretty Jane." "Wapping Old Stairs" was given by Miss Susan Pyne, and "The Rhine Wine" by Mr. Scarisbrick; after which Madame Sainton-Dolby sang Balfe's "The green trees whispered," to perfection, and was compelled to repeat it. "All's well," by Messrs. Perren and Weiss, was received with cheers. In the second part Mrs. Scarisbrick sang the Irish ballad of "O Erin, my country." Two violin solos—splendidly executed by M. Sainton—formed a most important and satisfactory part of the programme. Altogether, the concert was a great success.

MALVERN.—The first of the season's penny readings took place in the Concert Hall, on Monday evening, and was a success. The entertainment opened with the National Anthem, Mr. Haynes presiding at the pianoforte. Dr. Marsden gave an address. Having pointed out the advantages of a reading room and library, he asked the audience not to be too critical in listening to those who would entertain them. Mr. Wylde sang "My pretty Jane" in such a pleasing manner that he was encored. "The spirit of joy" was sung by Miss Howe, and was also encored. Mr. M. Lucy gave two recitations—Farmer's "Little Jem," and "Wolsey's Soliloquy,"—in a finished style. Mr. Wilson sang "The Pilot," Mr. Keith, H. J. Byron's medley "Aladdin, or the Wonderful Scamp," and both were encored. The readings were by Mr. Bowkett, Mr. Jones, and Mr. Wilson.—On Thursday, in the Priory Church, the annual meeting for the choir belonging to this district of the Church Choral Association for the Archdeaconry of Worcester was held, the following choirs being present:—Great Malvern 20 voices, Malvern Link 21, Mathon 12, Bushley 21, and Upton 20—in all, nearly one hundred voices. The service commenced in the Priory Church by the united choirs singing the opening hymn, "Lord of mercy and of might," Mr. Haynes presiding at the organ. The preces and responses were Tallis's. The "Venite" and Psalms were chanted. The "Te Deum" and "Jubilate" were fairly sung. The anthem was Farrant's "Lord, for Thy tender mercies' sake." The service was intoned by the Rev. W. Rayson (Worcester), the Rev. — De Vouter reading both first and second lessons. The sermon was preached by the Ven. Archdeacon Hone. While the collection was being made and as the congregation was leaving the church, Mr. Haynes played (capitally) Mendelssohn's Sonata, No. 2. The collection amounted to £14. 6s. The dinner was held in the new Concert-hall, and about 120 persons sat down, President the Ven. Archdeacon Hone. After the removal of the cloth the Venerable Chairman proposed the first toast, "The Church and the Queen." The toast was duly honoured. Mr. Dowdeswell then proposed the health of the Ven. Archdeacon Hone, their chairman, which was received with loud applause. The chairman responded, and gave as his toast, "The members of the Association Choir," on behalf of whom

the Rev. A. J. Douglas returned thanks. The chairman gave the next toast, "The Rev. W. Rayson," which was duly honoured; and Mr. R. Woods proposed the healths of Mr. Haynes as organist, and Mr. Langton as choirmaster, to which both gentlemen briefly replied. The collection amounted to £2.

CHELSEA.—Mrs. John Macfarren gave another attractive concert of pianoforte and vocal music, in the Vestry Hall, King's Road, on Friday the 12th, and the room was thronged in every part. On this occasion Mrs. John Macfarren played selections from Beethoven, Hummel, Mozart, Weber, Schumann, Schulhoff, &c., and executed also a spirited "Tarantelle," by Stephen Heller, and a fantasia on Irish airs by Brissac, in which she was enthusiastically encored. Madame Weiss sang a romance from M. Gounod's *Faust*, and gave Mr. G. A. Macfarren's "Late, so late," from Tennyson's *Idylls of the King*, with a kindred feeling for the very touching lines assigned to the young novice in Gastonbury Abbey. Madame Gilarioni sang Mozart's air, "Das Veilchen," and a Scotch ballad. The two fair vocalists were called upon to repeat each a song, as well as Mr. Macfarren's melodious and charmingly-voiced duet, "Oh sweet, summer morn."

CANNES.—(From a correspondent.)—Mr. T. P. Goldberg, the composer of so many songs, has arrived here. It appears that many of his aristocratic London pupils, who reside during the winter season here, and who do not wish to lose the benefit of his instructions, have invited him to come for the season to Cannes. Cannes will have this winter quite a musical season: there is already an Italian Opera Company. Mr. Ullmann, also, has announced a grand concert next December, with Mlle. Carlotta Patti and a host of other eminent artists. Lord Brougham has added to his magnificent villa a concert-room, which is to be inaugurated this year under Mr. Goldberg's conductorship. Lord and Lady Dudley have taken Lady Edgcombe's villa this year.

CHATHAM.—One of Mr. Mackney's amusing concerts, given at the Lecture Hall on Tuesday evening last, was the opening entertainment in the syllabus issued by the committee of the Mechanics' Institute for their first winter quarter. The singers were—Miss Grace Armytage (soprano), and Mr. H. C. Saunders (baritone); instrumentalists—Mr. Nicholson (flautist), Mr. Saloman (pianoforte); and Mr. E. W. Mackney (the Nigger, *par excellence*). The vocalists were new to the public here; but the clear soprano voice and neat *coups de force* of the former, and the spirited style of the latter, were fully appreciated, and the efforts of both loudly applauded. Of the rest it is only necessary to add that they experienced such receptions as are usually accorded to favourites, especially Mr. Mackney, whose admirers would scarcely allow him time to recover, preparatory to renewed exertions. The hall was well filled, and the concert altogether successful.—R. S. G.

YORK.—The concluding meeting of the Congress was held on Thursday evening in the Congress Hall, the Archbishop of York presiding. Sir Roundell Palmer, Q.C., M.P., then delivered an able lecture on English Church Hymnody, which was illustrated by the choir of York Minster. Sir Roundell Palmer said that the object of Hymnody was of course not merely to afford relief during the pauses of a more serious duty; it was in itself, when rightly understood and applied, an act of worship of the highest, holiest, and most intelligent kind. The choice of hymns ought to be made on the principle that the matter and words were of cardinal importance, and with a view to give hearty and harmonious expression. A hearty natural taste was more to be trusted in the composition and selection of hymns, than technical rules supposed to be derived from antiquity, or from the criticisms of other ages. Good native English hymns were to be preferred to translations, properly so-called. Those writers who, without professing to translate, founded hymns of their own—as Addison, Watts, Doddridge, and others—had contributed to English Hymnody many of its richest treasures. Hymns, or those parts of them, which had been adopted into our hymnals, ought to be taken as they were written, with the strictest possible adherence to the words of their authors. He selected two in particular for illustration, viz.: Toplady's "Rock of Ages," and Doddridge's "Hark the glad sound," and shewed that the Church of England's versions were much inferior to the originals. In reviewing the productions of various writers in all sections of the Christian church in this country, Sir Roundell said that the Independents, as represented by Dr. Watts, had a just claim to be considered the real founders of modern English Hymnody. No doubt Watts' taste was often faulty, and his style unequal; but more hymns which approached to a very high standard of excellence might be found in his works than in those of any other single writer in the English language.—*York Herald*, Oct. 13.

LEIPZIG.—The date for the first Gewandhaus Concert this year was originally fixed for the 4th inst., but postponed, on account of the prevailing epidemic, till the 18th.

DUSSELDORF.—Herr J. Auer has resigned his situation as conductor here and accepted a similar one at Hamburg.

MISS LINDA SCATES, who gained the first place for the new free scholarships at the Royal Academy of Music, was entered as "Pianist-pupil of Dr. P. Stewart, of Dublin, and daughter of Mr. Joseph Scates, oboist, late of that city." The young Irish maiden, who is not yet sixteen, was totally unknown in the Academy until the day of competition.

SIGNOR VERDI has just received the Cross of the Order of Grand Officer of Guadalupe.

MR. WILFORD J. MORGAN, the tenor, who has been absent nearly three years, studying in Italy, has returned to England.

MISS PALMER sang Franz Abt's new song, "The pilot's daughter Jane," last evening, at the Gresham Institute.

ENGLISH OPERA is flourishing in Ulverstone. Mlle. Florence Lancia has been performing in *La Sonnambula* and other operas, and giving pleasure to a highly cultivated audience. Her cavatina was a very finished piece of vocalization, abounding in shakes, chromatic scales, and every other form of florid execution, while her "Last rose of summer," the *pièce de résistance* of *Martha*, won all hearts by its simple and pathetic delivery. Messrs. Parkinson and Rosenthal were as usual highly efficient. Herr Reyloff conducted.

MM. BRANDUS and DUFOUR, the eminent music publishers of Paris, have just issued a complete edition of the partition, for pianoforte and voice, of Meyerbeer's music to the lyric tragedy of *Struensee*, with an orchestral arrangement for its performance at concerts by M. J. Fetis.

STUTTGART.—Herr Abert's new opera, *Astorga*, has been repeated several times with success.

PIANOFORTE ROBBERY.—At Bow-street Police-court, Richard Curran was charged by Mr. Holderness, of 444, Oxford-street, under the following circumstances:—About the 15th of December last, the defendant hired a pianoforte of the value of £30 from Mr. Holderness, who sent it to his house at Mabledon-place, with a document always used in such cases, consisting of a notice to the landlord (landlady in this case) that the pianoforte was on hire, and the property of the manufacturer, and not of the person to whom it was sent, and also an agreement on the part of the landlord or landlady not to seize the same in the event of distraining for rent. The landlady signed and returned this document, and the pianoforte was left in the prisoner's possession. About a week afterwards the prisoner called upon Mr. Cooper, a broker, in the New-cut, and offered to sell him a pianoforte for £17. Mr. Cooper went and looked at the pianoforte at the prisoner's house in Mabledon-place, but declined to give more than £10 for it. The prisoner, after holding out for a while, agreed to take the £10, and the pianoforte was sent to the warehouse of Mr. Cooper, who advanced £5 upon it, agreeing to pay the other £5 the next morning. In the meanwhile, however, he called upon Mr. Holderness, whose name was inscribed on the pianoforte, and ascertained that the instrument had not been sold to the prisoner, but only sent on hire. Mr. Cooper, therefore, refused to pay the second £5 to the prisoner, and returned the pianoforte to Mr. Holderness, who agreed to share the loss of the £5 already paid, and gave £2 10s. to Mr. Cooper. The prisoner was ultimately apprehended at a coffee-house in Westminster. The defence was in substance, that the defendant had only intended to raise the money temporarily, and to redeem the pianoforte before the period of hiring had expired. Mr. J. Abrams, his solicitor, referred to a case in which goods on hire had been pledged, redeemed, and returned. Mr. Flowers said that was a suggestion for a jury, and committed the prisoner for trial for larceny as a bailee under the Fraudulent Trustees Act.

CITY CHORAL UNION.—The members of this choir, assisted by musical friends, gave their ninth concert at Albion Hall, London-wall, on Monday evening. The attendance was good. The concert was of a miscellaneous character; the first part consisting chiefly of selections from *Judas Maccabæus*, the remainder of the programme being made up of choice pieces by various English and foreign composers. Mr. J. T. Salmon conducted, as usual, and Mr. W. H. Harper was the accompanist. The concert from beginning to end appeared to give great satisfaction, and was, perhaps, the best yet given by the choir. Mr. Gwynne, the tenor, always sings well, as does the veteran bass, Mr. Harper. Miss Statham sang several solos very carefully, and Miss Tracer was equally successful. Mr. Chamberlain was much applauded in "The Village Blacksmith." Mr. W. H. Harper performed on the piano and harmonium efficiently, and Mr. J. Turner played a difficult solo on the violin admirably. There were several encores, and would have been more but for the length of the programme.—*City Press*, Oct. 13.

MUSIC RECEIVED FOR REVIEW.

DEARLE & Co.—"Rosabelle Valse," for voice and piano, and for the pianoforte alone.

Advertisements.

DR. STOLBERG'S VOICE LOZENGE,

For invigorating and enriching the voice, and removing affections of the throat.

HAS maintained its high character for a quarter of a century; and the flattering testimonials received from Grial, Persiani, Lablache, and many of the Clergy and Statesmen, fully establish its great virtues. No Vocalist or public speaker should be without it. To be obtained of all Wholesale and Retail Chemists in the United Kingdom.

NEW EDITION!!

THE VOICE & SINGING
BY
ADOLFO FERRARI.

The great success of Signor ADOLFO FERRARI's celebrated method for The FORMATION and CULTIVATION of the VOICE for SINGING, has necessitated a FOURTH EDITION (Revised and Augmented), which is published, price 12s.

London: DUNCAN DAVIDSON & Co., 244, Regent-street, W.

And may be obtained of Signor FERRARI, at his residence, 32, Gloucester Terrace, Hyde Park, W.

Published this day, price 3s.

"THE SPIRIT OF SPRING." The Poetry by W. H. THOMSON, Esq. The Music by ANNE FRICKER (composer of "Fading Away," &c.)—London: DUNCAN DAVIDSON & Co., 244, Regent Street, W.

Just published, price 4s.,

A PLAXTY,

FOR THE PIANOFORTE,

NATIONAL IRISH DANCE TUNE,

Founded on an Ancient Irish Melody, and introduced by the Author in his Irish Musical Entertainment. Composed and dedicated to Mrs. P. J. KEENE, by

J. W. GLOVER.

London: DUNCAN DAVIDSON & Co., 244, Regent Street, W.

CZERNY'S 25 INDISPENSABLE STUDIES

FOR THE PIANOFORTE.

Edited by EISOLDT, of Dresden.

10s. 6d.

London: DUNCAN DAVIDSON & Co., 244, Regent Street, W.

THE REV. J. KEBLE'S HYMNS.

MORNING, EVENING, HARVEST, AND WEDDING HYMNS. The Music of the latter by W. V. WALLACE. For Four Voices and Accompaniment for the Pianoforte. Embellished with a striking likeness of the lamented Author, and his Autograph a few days before his decease.

Price 3s.

The patronage these Hymns have received from Church Choirs, Choral Societies, &c., together with the publication having received the warm approval of Mr. Keble, justify the Publishers in recommending them to public notice as specimens of a pure, devotional style of Religious Music, equally suitable for Private or Public Worship.

London: DUNCAN DAVIDSON & Co., 244, Regent Street, W.

To Professors and Teachers of the Vocal Art in Academies, &c.

NEW BALLAD,

NO ROSE WITHOUT A THORN.

Price 3s.

Teachers of Singing who have found the difficulty of procuring an effective song within the reach of any moderate voice, and where the Words combine a pure moral feeling suited for the Young, with a Melody and Accompaniment simple and beautiful in the extreme, will hail with pleasure the above charming ballad. The leading Professors and Teachers in the Fashionable Schools and Public Academies throughout the United Kingdom are using it in their Classes, &c.

London: DUNCAN DAVIDSON & Co., 244, Regent Street, W.

Published This Day,

LA BELLA SORRENTINA.

(Romanza Napolitana.)

FOR THE PIANOFORTE.

BY J. WILLIAM GLOVER.

Price 4s.

London: DUNCAN DAVIDSON & Co., 244, Regent Street, W.

METZLER & CO.'S NEW PUBLICATIONS

SONGS.

MY TRUE LOVE HATH MY HEART. RANDEGGER. 3s.

BIRD OF THE SPRING TIME. RANDEGGER. 4s.

THE GOAT-BELLS. Composed by G. B. ALLEN. Sung by Mdlle. LIEBHART. (In D and C.) 4s.

SWEET DAY, SO COOL. ARTHUR SULLIVAN. Sung by Madame LIND-GOLDSCHMIDT. 3s.

LADY ALICE. HENRY SMART. 3s.

TOM HARDY. HENRY SMART. 3s.

SWEET SEVENTEEN. VIRGINIA GABRIEL. 3s.

WHERE THE WILD FLOWERS BLOW. GOUNOD. (In D and F.) 3s.

THE GUARDIAN ANGEL. GOUNOD. 3s.

THE MOSS-GROWN WELL. C. BLAMPHIN. 2s. 6d.

I'LL FORGIVE THEE BY AND BYE. F. MUSGRAVE. 2s. 6d.

WHERE I FAIN WOULD BE. JAMES LEA SUMMERS. Words by ADELAIDE A. PROCTER. 3s.

PIANOFORTE PIECES.

MADAME OURY. THE METRONOME, Impromptu. 4s.

CHARLES FONTAINE. THE SLEIGH RIDE, Illustration. 3s.

CHARLES FONTAINE. MAY-DAY, Valse Brillante. 3s.

CHARLES FONTAINE. BLUE-BELL, Mazurka de Salon. 3s.

CHARLES FONTAINE. SWING SONG. Tenth Edition. 3s.

G. A. OSBORNE. LA DANZA. 4s.

W. KLOSS. REGARDEZ-MOI. 3s.

HENRY PARKER. AU REVOIR, Galop de Concert. 3s.

KUHE. LA PIQUANTE. 3s.

CHARLES SALAMAN. KALEMBI, Fantasia on Negro Melodies. 4s.

VIRGINIA GABRIEL. SOUVENIR DE BEAURIVAGE. 4s.

C. W. GLOVER. MELODIES OF MANY LANDS. Twenty-four Easy Arrangements for Beginners. 1s. 6d. each Number.

METZLER & Co.,

37, Great Marlborough Street, London, W.

SYDNEY SMITH'S PIANOFORTE PIECES.

THE STORM AT SEA. A Musical Picture	s. d. 4 0
NORMA. Fantaisie sur l'opéra de Bellini	4 0
THE AUSTRIAN HYMN (HAYDN). Fantaisie	4 0
HARMONIES DU SOIR. Morceau élégant	4 0
ORPHÉE AUX ENFERS. Grand Fantasia on Offenbach's popular Operetta	4 0
CONSOLATION IN SORROW. Elégie	4 0
PAS DE SABOTS. Morceau caractéristique	4 0
SOUS LA FENÊTRE. Serenade	4 0
VALE DE FASCINATION	4 0
MAYPOLE DANCE	4 0
CHANT DES OISEAUX	4 0
OBERON. Grand Fantasia on Weber's Opera	4 0
THE FAIRY QUEEN. Galop de Concert	4 0
FÊTE HONGROISE. Mazurka	4 0
PRIÈRE DES PÉLÉRINS. Tableau Musical	4 0
DON GIOVANNI. Fantasia on Mozart's Opera	4 0
RÊVE ANGÉLIQUE. Berceuse	4 0
THE SPINNING WHEEL. Spinnlied	4 0
MARCHE DES TAMBOURS. Morceau militaire	4 0
GOLDEN BELLS. Caprice de Concert	4 0
UNE NUIT ÉTOILÉE. Serenade	4 0
PAS REDOUBLÉ. Morceau brillante	4 0
MARTHA. Grand Fantasia on Flotow's Opera	4 0
LES HUGUENOTS. Grand Fantasia on Meyerbeer's Opera	4 0
LA HARPE ÉOLIENNE. Morceau de Salon	4 0
LE JET D'EAU. Morceau brillante	4 0
MORNING DEWDROPS. Ditto	4 0
FAIRY WHISPERS. Nocturne	4 0
DEUXIÈME TARENTELE	4 0
GAIETÉ DE CŒUR. Grand brilliant Waltz	4 0
RIPPLING WAVES. Characteristic Piece	3 0
UNE NUIT D'ÉTÉ. Ditto	3 0
FEU DE JOIE. Morceau de Salon	4 0
UNE PERLE DE VARSOVIE. Polonaise	4 0
L'OISEAU DE PARADIS. Morceau de Salon	4 0
MASANIELLO. Grand Fantasia on Auber's Opera	4 0
CHANSON RUSSE. Romance	4 0
FANDANGO. Morceau caractéristique	4 0
DANSE NAPOLITAINE. Morceau de Concert	4 0

LONDON:

ASHDOWN & PARRY,
18, HANOVER SQUARE.

Mayence, Paris, and Brussels: Messrs. SCHOTT.

ENGEL'S HARMONIUM ALBUM, (THIRD EDITION.)

Containing a Collection of Fifty favourite Airs and Pieces
by ROSSINI, VERDI, BALFE, MEYERBEER, MOZART, &c.,
as well as National Airs (Scotch, Irish, French, &c.)

Price 7s. 6d.

This Collection is preceded by the *concise* and *complete* Instructions for Playing the Harmonium with effect, given in seventeen paragraphs. These valuable Instructions, given by so experienced a teacher and the best performer of the day, will be found nearly sufficient for *Self-Instruction*.

LIST OF PIECES IN THE ALBUM.

1. DI PESCATORE (Lucrezia).
2. IL BALEN (Trovatore).
3. AH CHE LA MORTE (Trovatore).
4. NOBIL DONNA (Huguenots).
5. TU M'AMI (Bohemian Girl).
6. FRA POCO (Lucia).
7. PIU BIANCA (Huguenots).
8. ROBERT TOI QUE J'AIME (Robert le Diable).
9. SOUVENIR (Pré aux Clercs).
10. PARIGI O CARA (Traviata).
11. IL FAUT PARTIR (Figlia del Reggimento).
12. SEMPRE LIBERA (Traviata).
13. DAL TUO STELLATO (Mosé).
14. TAMBOURINE AIR (Etoile du Nord).
15. AH! PERCHE NON POSSO (Puritani).
16. QUANDO LE SERE (Luisa Miller).
17. DA QUEL DI (Martha).
18. LA DONNA È MOBILE (Rigoletto).
19. COM È GENTIL (Don Pasquale).
20. LA MIA LETIZIA (Lombardi).
21. L'AMO L'AMO (Montecchi).
22. VA PENSIERO (Nabuccodonosor).
23. CHORUS, CHILDREN (Prophète).
24. IN DIESEN HEIL'GEN HALLEN (Zauberflöte).
25. NON PIU MESTA (Cenerentola).
26. NATIONAL AIRS, RUSSIAN.
27. — SPANISH, (Jota Aragonesa).
28. — SCOTCH (Should Auld Acquaintance).
29. — IRISH (The Last Rose of Summer).
30. — SWISS (Wann der Buà).
31. — NEAPOLITAN (Io ti voglio ben assaje).
32. DEH VIENI ALLA FINESTRA (Don Juan).
33. NON PIU ANDRAI (Nozze).
34. BATTI, BATTI (Don Juan).
35. VOLKSLIED (Mendelssohn).
36. CHANSON DE BUCKINGHAM (Engel).
37. CRADLE SONG (Engel).
38. PARTANT POUR LA SYRIE (Reine Hortense).
39. RUSSIAN ANTHEM (Lvov).
40. NATIONAL ANTHEM (John Bull).
41. LET THERE BE LIGHT (Haydn's Creation).
42. ADIEU (Wolfgram).
43. TRAUERWALZER (Schubert).
44. WEBER'S LAST THOUGHT (Reissiger).
45. STANDCHEN (Schubert).
46. MINUET SEPTETTO (Beethoven).
47. MINUETTO (Mozart's G minor Symphony).
48. ANDANTE (Beethoven's Fifth Symphony).
49. PRAYER (Rossini).
50. CARNIVAL OF VENICE (Engel).

CHAPPELL AND CO.,
50, NEW BOND STREET.

BOOSEY & CO.'S PUBLICATIONS.

JULIUS ANDRE'S ORGAN BOOK,

Containing 59 of his best Compositions. Edited and selected by Dr STEGGALL. Price 6s., limp cloth.

HESSE'S ORGAN BOOK,

VOL. I.,

Containing 29 Original Compositions, by ADOLPHE HESSE of Vienna. Edited and selected by Dr. STEGGALL. Price 6s., limp cloth.

HESSE'S ORGAN BOOK,

VOL. II.,

Containing 26 Original Compositions. Edited and selected by Dr. STEGGALL. Price 6s., limp cloth.

WELY'S OFFERTOIRES FOR THE ORGAN,

Op. 35. The Six Books in One Volume, limp cloth, price 6s.

THE CANTICLES OF THE CHURCH OF ENGLAND,

Pointed for Chanting, and set to appropriate Chants, written by the most eminent modern Composers; also a choice selection of Sanctuses, Kyrie Eleisons, Doxologies, &c., the whole forming a most complete collection of Church Music. Edited by W. H. BIRCH. The list of contributors includes the names of Dr. Elvey, Sir F. A. G. Ouseley, Dr. Crotch, Farrant, Kent, Hayes, Nares, Purcell, Tallis, Attwood, Boyce, Jackson, Arnold, &c. Price 1s.

MODERN ANTHEMS,

By Eminent Composers.

Published this day, price Threepence each, the following Anthems:—

Grant, we beseech Thee, merciful Lord . . .	Henry Smart
O be joyful in God, all ye lands . . .	Henry Smart
The Lord preserveth the souls of His Saints . . .	J. L. Hatton
Like as a Father pitieth his own Children . . .	J. L. Hatton
Thy mercy, O Lord, reacheth unto the heavens . . .	J. Barnby
Let Thy merciful kindness, O Lord . . .	J. Barnby

LONDON:

BOOSEY & CO.,
HOLLES STREET.

JUST PUBLISHED.

Mellon's Concerts

THIS SEASON,

KIKO'S

NEW WALTZ,

**The
Wedding Ring**

Price 4s.

LONDON:

HUTCHINGS & ROMER,

9, Conduit Street, Regent Street, W.,

AND ALL MUSICSELLERS.

READY.

**Liebhart
Polka.**

COMPOSED EXPRESSLY FOR, AND SUNG WITH
IMMENSE SUCCESS BY

MDLLE. LIEBHART.

PRICE 4s.

DUNCAN DAVISON & CO.,
244, Regent Street, London.

READY.

**Liebhart
Polka,**

FOR THE

PIANOFORTE.

BY

W. KUHE.

PRICE 4s.

DUNCAN DAVISON & CO.,
244, Regent Street, London.